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1000+ Expected at GSTA Conference, Sept 11-15

The Big Apple, New York City, hosts the 1999 annual conference of the **Giant Screen Theater Association**, Saturday, Sept. 11, through Wednesday, Sept. 15, with the participation of three area LF theaters. More than one thousand delegates from around the world are expected to attend the meeting, which will be packed with screenings, presentations, panel discussions, a trade show, and social events. The conference will be preceded by a one-day symposium on "Giant-Screen Films and Lifelong Learning" on Friday, Sept. 10.

LF screenings will be held at the **Sony IMAX® Theater Lincoln Square** (3D flat), the **American Museum of Natural History** (2D flat), and the **Liberty Science Center** (2D dome) across the Hudson River in nearby Jersey City, NJ. Most conference sessions, the symposium, and the trade show will be held at the New York Hilton and Towers near Rockefeller Center.

In one respect, this year is a *déjà vu* of last year's conference: the year's most anticipated new film will not be part of the official program, but will only be shown (in part) to an invited audience. Last year, ***T-Rex: Back to the Cretaceous*** was the mystery film; this year it's ***Fantasia 2000***. **Disney** will hold a private event before the conference for theaters that have booked the 90-minute animated film. This will conflict with the education symposium, but since only a handful of institutional theaters have signed up for *F2K*, few people are likely to be inconvenienced.

As at previous conferences, seating limitations of the host theaters will require that attendees be broken up into several groups, with screenings and presentations repeated for each of the groups. This convention is more physically dispersed than earlier meetings: the Hilton is more than a mile and a half from the Sony and AMNH theaters, and about ten miles from the Liberty Science Center. Coaches will be provided between the various venues, and with luck, traffic will be light on Sunday, when everyone will have to make the round trip to Jersey City for New Films. However, many conferees may look to cabs, subways, or even city busses to get around. Only a few walking options exist.

Films, films, and more films

It is no secret that LF production is booming. Calendar 1999 will see 15 new releases, at least 25 are slated for 2000, and dozens more are in various stages of development and pre-production.

A record 13 New Films – including three that have not yet opened to the public – will be screened in their entirety at the New York conference. (The three are indicated with asterisks below.) Listed in the order corresponding to the numbers in the GSTA preliminary program, the films and their distributors are:

1. ***Gold Fever*** SK Films
2. ***Cirque du Soleil**** Sony Pictures

*(see **GSTA** on page 6)*

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Cameron Film: $30M!?!

MaxImage! reported last month that *Titanic* director **James Cameron** was planning to make a 3D LF film about Mars (*MaxImage! August 1999, p. 1*). In mid-August, an article in *The Hollywood Reporter* stated that Cameron had spoken to a Boulder, CO, meeting of the Mars Society about the project, and that the film, to be backed by 20th Century-Fox, was budgeted at a staggering US$30 million. (A film with this budget would be more than twice as costly as the most expensive LF film to date, and in the present state of the LF industry would almost certainly never break even.)

As it happens, this and several other claims of *THR*'s story are incorrect. **Rae Sanchini**, president of Cameron's production company, **Lightstorm Entertainment**, tells *MaxImage!* that the US$30 million figure is "not the budget for the IMAX film or the [TV] miniseries" on Mars that is planned to be made jointly with the LF project. The article also incorrectly credited co-producer (and founder of the Mars Society) **Robert Zubrin** as a writer on the film, and said that Cameron would be directing *True Lies 2*, which Sanchini denies, although he is producing and scripting the sequel.

The LF film is presently "on hiatus" while Cameron attends to other tasks, including the stories and scripts of the Mars projects. Sanchini declined to be specific about the production schedule or possible release date of the film.

In Future Issues of *MaxImage!*

- Full coverage of GSTA '99.
- ***Fantasia 2000*** 's progress and plans.
- **Theater survey:** comparative analysis of worldwide LF theater attendance, pricing, and booking practices.

And much more!

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MaxImage!

Volume 2, Number 11
September 1999

You see, this is my life! It always will be! Nothing else! Just us, the cameras, and those wonderful people out there in the dark!

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Shindler's Site

by Marty Shindler

Tradition

Tradition, tradition! The famous song from *Fiddler on the Roof* reminds us that traditions are often very important to our well-being, on both the business and personal levels. It also tells us that there are times when we do things for no other reason than tradition.

Tradition is the handing down of beliefs and customs from generation to generation, especially by word of mouth. In today's world, with communications technology changing on a daily basis, there is not always time for traditions to take hold before they give way to new and more innovative customs, some of which become new traditions of sorts. Often in this process the old is maintained along with the new.

It's September once again and time to think about our LF traditions. Often that process is not just one of *thinking* about our traditions, but a *rethinking* of them, and not performing the tradition just because it's a tradition.

In the LF arena, an industry barely 30 years old, there are many traditions of which we are proud and that form the basis of an exciting business. Among those that we hold dearly and that are fundamental to our existence is the pure spectacle of the images that are created as part of the films we produce. Many have said that our images alone are worth the price of admission.

Some industry pundits think that this is no longer enough to bring audiences to the box office. Innovative productions released in the past few years bear similarities to traditional LF films, but form the basis for future traditions.

For example, the rapid rise of digital technologies in the production and post-production process warms my heart. As someone who has spent most of his career involved in these technologies, I am pleased to see the growing use of CGI and digital animation in LF films and simulator rides. These tools are an essential part of 3D production, and are helping to grow all levels of the LF food chain.

Sound is another important tradition in the LF industry. In our cavernous auditoriums, great sound is vital to the presentation. I recently visited the beautiful new **Sony Imax Theater** at **Metreon** in San Francisco. Preceding the movie was a new trailer by **Imax** subsidiary **Sonics Associates** that told us everything we needed to know about sound. It mentioned the kinds and locations of the various speakers and demonstrated sound traveling throughout the theater. The audience seemed to enjoy it as much as I did. That's a tradition that should be spread to all Sonics theaters.

As the industry gathers in New York for the annual ISTC GSTA, many traditions will be discussed, possibly including the benefits, if any, of changing the organization's name, a set of letters that tradition had made more important than the actual words for which they stood. How often in the last nine months have you had to correct yourself or provide an explanation?

Brand is a tradition that if managed carefully will endure from generation to generation.

When was the last time anyone ever called Big Blue "International Business Machines"? Their three letters, IBM, became an identity that has endured, despite its origin in technology that is now obsolete.

It seems that there is an organization for everything. While in New Jersey, watch out for the GSTA, the other one, that is: the Garden State Towman's Association (www.gsta.org). While we all believe that our films have a tradition of hooking the audience, this may not be what we mean.

Industryites at the conference will discuss the exhibits created to complement LF films currently being shown. The use of exhibits and films to support one another is an important tradition that must endure. It is vital to reinforce the learning experience of the one in the other.

Topics will also include marketing, and which efforts have worked and which have not. Those that do not should be rethought and not repeated just because "that's how we've always done it."

Other relatively new traditions that should be discussed throughout the industry include:

Reporting box office information for publication in the trades. For most of July, 10 LF films were in the top 60 domestic box office lists, opening up Hollywood's eyes. Sooner or later, the industry will begin a new tradition of also sharing and reporting of production costs, as the mainstream cinema industry does.

Not starting films only on the hour. Institutions are learning from their commercial colleagues that having more flexible starting times is a way to maximize occupancy rates.

Continued development of new and original film ideas, not just rehashing old story lines or concepts. Thinking outside the box is essential for all aspects of filmmaking.

Among the best of the new traditions is *MaxImage!* I say that not just because this column is published here, but because the industry seems to agree that having regular and timely news and views of what is happening throughout the entire LF business is essential. Congratulations to James Hyder on completing Year Two. The tradition continues!

One tradition that is important to me is being with my family during religious holidays. That's why I will not be in New York this year for the GSTA. Scheduling the conference to coincide with the Jewish High Holy days in September is one tradition that should be done away with.

See you at the **Large Format Cinema Association** conference in Los Angeles next May.

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.

BIG shorts: An Irreverent History

by Kim Nelson

As we gear up for the third annual Big Shorts Film Festival at the **Giant Screen Theater Association** conference, I thought that the people who enjoy the festival every year might enjoy hearing about its humble beginnings.

Four years ago, **Tom Huggins**, a Ph.D. candidate in field biology, accompanied his wife **Charlotte** to the **International Space Theater Consortium** conference in Galveston, TX. It was his first time at an ISTC conference and his first opportunity to see an LF film. Tom was excited.

What Tom saw was not at all what he expected. Yes, the images were beautiful, the screen was big, the sound was incredible, but the films were all kind of similar. And as extraordinary as the technical possibilities of LF film were, no one seemed to be pushing the boundaries. Tom had expected more drama, more laughter, more...well, more. Pondering this, Tom wandered into the Rain Forest Pyramid at **Moody Gardens**, and sat down with **Michael Stearns**. Butterflies danced around their heads. Tom began to complain.

Well, it seems there were several explanations for the problems Tom was pointing out. The difficulty of sync sound, the size of the budgets, the size of the cameras, the demographics, the number of theaters, framing for flat and dome screens...the list was long. But how, he wondered, could artists be expected to *create* with all these restrictions? What was needed was a creative outlet, some way for filmmakers to experiment. Maybe there should be a support group of sorts for people working in the LF industry who felt alienated. Tom had identified a problem.

Meanwhile, **Steven Marble** was working feverishly behind the scenes to arrange a screening of **John Weiley**'s ***Imagine***. It seemed that there was "no place" for this film in the regular ISTC schedule, but Steven was determined. Tom was not alone.

Tom Huggins at Big Shorts Down Under in Sydney.

Tom remembers that midnight screening of *Imagine*. "It was incredible. It was intelligent and completely different! How could it be that such a film wasn't on the normal conference schedule? The crowd loved it." So much so that at the end of the first screening **Doug Trumbull** yelled out from the back of the theater, "Let's see it again!" And they did. Two screenings in one night and the crowd was electrified. Here was a group of people starved for fun! Tom had a mission.

In the taxi on the way to the airport, Tom shared his epiphany with Charlotte. "This is an industry that is relying on the quality of the image, the fineness of their grain." His idea for shaking things up: shoot a film in 8mm and have it blown up to 70mm. Charlotte didn't respond. "She never responds to my brilliant ideas." So, Tom gave up.

Cut to: one year later. Charlotte and Tom's baby crawled across the floor carrying a plastic bag in his mouth. Responsibly, Charlotte took the bag from the baby and saw that it contained a roll of 8mm film. "What's this?" she asked. "The first reel of film I shot for the movie that was going to change the way people look at LF films" Tom explained. "I was going to call it *Castrate Boar Pigs for Better Sales*." This time Charlotte heard his brilliant idea. "Okay, let's do it," she said. Suddenly, Tom was a film director.

With only four weeks until the ISTC conference in Barcelona, Tom and his colleague **Ken Cosci** began the elaborate pre-production process for the 70-second film. They had five days to shoot. It took three days just to find the misplaced camera. But post-production was going to be an even bigger problem so Charlotte called **Chris Reyna** at **Imagica USA**. They would need his help. There was a lot of head-shaking at Imagica that day. "Grain the size of basketballs" was Reyna's prediction, but he was entertained by the idea. Another favor called in brought **Sean Phillips** to Tom's house for a late-night crash course in the use of a light meter. Sean used words like "incandescent" and "foot-candles." Tom was confused.

One day before they were to leave for the conference, with the help of **RPG Productions' Rick Gordon** and his team, ***Châtrer Les Porcs Pour Une Meilleure Plus Value*** (the title cleverly translated to French to disguise the word "castrate") rolled off the printer. Hand-carrying the precious reel under his arm, Tom arrived in Barcelona with Charlotte. Their luggage was lost but they had the film. Things would be fine. But life isn't that easy in LF and Tom soon learned that there was no place in the program for the film...it didn't *fit*...the title was *too wacky*...did it actually *contain a castration*? The film could not be screened, not even during the technical session. Charlotte cried. John Wiley bought champagne. Tom was despondent.

But six months later something extraordinary happened: Tom got motivated. He collected a group of his fellow conspirators – Charlotte, Ken Cosci, **Don MacBain**, Chris Reyna, and me – and doing what Tom does best, he put the rest of us to

*(see **BIG SHORTS** on page 8)*

RECTIONS

In August's "Premiering this month" item on *Sydney: Story of a City*, we incorrectly described director Bruce Beresford as "Oscar®-winning." Beresford directed the Best Picture winner, *Driving Miss Daisy*, and has been twice nominated for other Academy Awards®, but he has not personally won an Oscar.

THE BIZ

DEALS

Honolulu theater sold, made 3D

Last month **Destination Cinema, Inc.**, of Ogden, UT, sold the eight-year-old **Hawaii IMAX Theater** to Honolulu's **Consolidated Amusement Company Ltd.**, which is converting the theater to 3D. The theater closed June 30 and is expected to re-open with newly covered seats and a renovated concession stand on Oct. 3.

DCI president **Ed Capelle** says that Consolidated, Hawaii's largest cinema exhibitor and landlord of the IMAX theater building, had been looking into LF theaters, and that "it just made sense" to sell the theater to them. The building also houses three 35mm Consolidated screens.

Manager **Stan Michaels** says that he has booked ***Fantasia 2000*** and ***Super Speedway***, which will capitalize on the new Hawaii Super Prix Champ Car race, to be held in November.

Iwerks inks Scotland, Fargo deals

Iwerks Entertainment will open 8/70 Extreme Screen™ theaters in Scotland and Fargo, ND, under two separate deals signed in August.

The Fargo theater is a renovation of the **Century Theatre**, owned by **Cinema Entertainment Corporation** of St. Cloud, MN. In its new form, the Century will be equipped with the new sound system co-developed for LF theaters by Iwerks and **Media Technology Source, Inc.** The house will have about 200 seats and a screen 37.5 feet by 50 feet (11.4 m by 15.2 m). On opening next spring it will be the first commercial Extreme Screen-branded theater in the United States. The complex will also include two new 35mm houses.

The Scotland deal is for a destination theater at **Lomond Shores**, a visitor center on the banks of the famed Loch Lomond, that is scheduled to open in the spring of 2001. The house will run a film about the area's history. (*See MaxImage! August 1999, p. 8.*) In addition to hardware, Iwerks will provide theater design, installation, training, and marketing support to the site's developer, **Dunbartonshire Enterprise**.

MegaSystems installs two 8/70s

Wayne, PA-based **MegaSystems, Inc.**, has installed an 8/70 projector in an existing planetarium in Virginia, and has signed to install another later this year at a new retail center near Salt Lake City, UT.

The Roanoke, VA, system was installed in the **Science Museum of Western Virginia**'s **Hopkins Planetarium**, a 40-ft (12-meter) tilted dome.

The Utah theater will be located at a 21.6-acre (8.75-hectare) Jordan Commons complex being developed by Utah Jazz owner **Larry H. Miller** in Sandy City, UT, about 20 miles from downtown Salt Lake City. The 456-seat theater will have a 60x80-ft (18.2x24.2-meter) screen, and will be part of a 16-screen Miller megaplex. It is set to open in early November.

Consultant **Spencer Horn** of **Proact Marketing and Management** is developing the Jordan Commons theater for the **Larry Miller Group**.

Christie acquires Electrohome

Christie, Inc., the Cypress, CA-based manufacturer of LF and conventional film projectors, has purchased the **Electrohome Projection Systems** division of Electrohome, Ltd., of Kitchener, ON, Canada, manufacturer of electronic projection equipment, for a reported US$40 million. In a press release, the companies state that the acquisition will "provide the resources and expertise to bring Electrohome Projection Systems to the forefront of dynamic new industries such as electronic digital cinema."

Christie is in turn owned by **Ushio America**, a wholly owned subsidiary of Japan's **Ushio, Inc.**, a manufacturer of projection lamps and lighting technology.

Patrouille distributed by DCI

Destination Cinema, Inc. is distributing the short, ***Maximum Velocity: The French Precision Flying Team***, worldwide, except France.

The 6-minute film was made by **Rigaud Production**, which will distribute the film in France under its original title, ***La Patrouille de France***.

FILM STOCK

Imax Q2 profits drop, backlog up

Imax Corporation reported an expected decline in its second-quarter net earnings to US$2.2 million on revenues of $34.3 million for the three months ending June 30, 1999, down 64% from $6.2 million on revenues of $43.3 million in the second quarter of 1998. Earnings per share were $0.07 (diluted) in this year's Q2, compared to $0.20 (diluted) in the same period last year.

The company signed deals during the quarter for 12 new systems, valued at $27.6 million, including the 10-theater deal with UK-based **United Cinemas International** reported in this space in June.

For the six months ending June 30, 1999, net earnings were $4.2 million compared to $10.4 million in the same period last year. Revenues during the first half of 1999 were $71.0 million, and $79.7 million for the first half of 1998. Six-month EPS (diluted) were $0.14 in 1999 and $0.35 in 1998.

The company said that the decrease in profits was the result of fewer theater system deliveries made during the second quarter, four as compared to eight in the comparable period of 1998. Earlier in the year, Imax officials had advised that 1999 profits would be flat, partly because of write-offs taken on the company's Ridefilm subsidiary. (*See MaxImage! March 1999, p.1.*)

Film revenues were up in the three- and six-month periods thanks to royalties from ***T-Rex: Back to the Cretaceous***, and company executives pointed to future releases such as ***Fantasia 2000***, ***Siegfried & Roy: The Magic Box***, and ***Cyberworld*** as increasing exposure to the IMAX brand.

As of June 30, 1999, Imax's sales backlog stood at 87 theater systems with a record value of $209.7 million. Not counted in the backlog is the value of 11 systems to be installed at theaters in which the company holds an equity stake.

THE BIZ

PERSONNEL

Henker made GSTA exec director

The board of the **Giant Screen Theater Association** has selected **Mary Ann Henker** to be the group's first full-time executive director. Henker will plan and coordinate the association's annual conferences, starting with next year's meeting in Frankfurt, Germany, and will establish a permanent headquarters for the GSTA in St. Paul, MN.

Mary Ann Henker

According to a press release, Henker will also work to "set and achieve strategic goals for the GSTA, expand the membership base, and plan and initiate new revenue opportunities for GSTA that offer new services to members."

Henker joins the association after three years as director of special projects for the 14,000-member National Independent Automobile Dealers Association, where she was responsible for the group's conventions, meetings, and member benefits and services. The Washington, DC, native holds a Bachelor's degree in business management from George Mason University in Virginia, and is pursuing an MBA.

Since joining the GSTA in August, Henker has been undergoing what she calls "an aggressive orientation schedule," meeting with theater representatives and board members around North America, and observing the final stages of planning the September conference in New York.

Perkins is president of DCI theaters

Destination Cinema, Inc., of Ogden, UT, has appointed **Robert Perkins** president of the company's theater division, replacing **Spencer Horn**, who had an exclusive consulting relationship with the company for the past two years. (*See "MegaSystems installs two 8/70s" above.*) Perkins will be responsible for the marketing and operation of DCI's four LF theaters (Grand Canyon, Niagara Falls, Hearst Castle, and Victoria, BC) and development of new theaters.

Before coming to DCI, Perkins developed location-based entertainment facilities for the themed retail division of the recreation equipment conglomerate Brunswick Corporation. Perkins has also worked in the hospitality industry for such companies as Sands Hotels and Casinos and Marriott Corporation. Perkins will work for DCI from his Los Angeles home.

In creating Perkins' new position, DCI's board divided the company into two business units, theaters and film production/distribution. **Ed Capelle**, formerly president of the unified company, remains president of the film side.

Abarca joins Motion distribution

Paulina Abarca has become distribution and marketing executive at Montreal's **Motion International Large Format Films**, joining director of distribution **Steven Morris**. Abarca will be primarily responsible for marketing ***Symbol of the North***, to be released next spring, as well as ***Shinsyu Symphony*** and the four films in the Magnificent Cultures and Ancient Civilizations Series acquired from the **National Film Board of Canada**.

Abarca joined Motion in February as a production administrator on *Symbol*, moving to the distribution position in July. Before that she worked on many Canadian film, television, and theater projects.

Appleton moves to Sonics

Chris Appleton, formerly theater manager at the **Gulf Coast Exploreum Museum of Science** in Mobile, AL, has joined **Imax** audio subsidiary **Sonics Associates** as a customer support rep for IMAX theaters and Sonics' Oxmoor pro audio gear.

Appleton started in the LF industry in 1992, working as projectionist at the **U.S. Space and Rocket Center** in Huntsville, AL, and as chief projectionist at Memphis's **Pink Palace Museum**.

Smith is acting manager in Mobile

With the departure of Chris Appleton (*see above*), chief projectionist **Jeff Smith** has become acting theater manager at Mobile's **Gulf Coast Exploreum Museum of Science**. Smith has been with the Exploreum since before its opening last fall. Before that, he served as a projectionist at the Imax theater at the **U.S. Space and Rocket Center** in Huntsville, AL.

Euromax elects Brunet VP

The membership of **Euromax**, the European association of IMAX theaters, has elected **Olivier Brunet**, of the French processing lab **Gulliver**, to a three-year term as vice president of production. In this post, Brunet's main function will be to organize the spring 2000 Filmmakers' Symposium. (The location of the Symposium had not been determined at press time.)

Brunet replaces **Mats Erixon** of Stockholm's Mexfilm AB, who served two terms in the office.

Fox made chairman of Cinema Plus

John Fox has been appointed chairman of **Cinema Plus Pty Ltd.**, owner and operator of seven IMAX theaters in Australia, New Zealand, and Thailand.

Gary Blom, who had been serving as chairman since the death of **Keith Moreman** last year, remains a director of the company.

Heininger leaves Henry Ford

MaryLynn Heininger has left the **Henry Ford Museum and Greenfield Village** in Dearborn, MI, where she helped develop the IMAX theater the museum will open in November. As of the end of August, Heininger is program director for the Alumni Association of the University of Michigan in Ann Arbor.

Heininger worked at the Museum for ten years, starting as a curator and serving in several public programs positions before becoming director of program research and development, her last title.

GSTA '99 in NY, NJ, Sept. 11 – 15

*(from **GSTA** on page 1)*

Classics, Large Format

3. ***Alien Adventure*** nWave Pictures Distribution
4. ***The Old Man and the Sea*** Ogden Entertainment, Inc.
5. ***Island of the Sharks*** Imax Ltd.
6. ***Siegfried & Roy: The Magic Box**** Imax Ltd.
7. ***Galapagos**** Imax Ltd.
8. ***Sydney: Story of a City*** Total Big Screen Distribution
9. ***Chang Jiang: The Great River of China*** Dentsu Tec
10. ***Wolves*** Primesco Communications
11. ***The Shirakami Mountains*** Cinesell Japan
12. ***Extreme*** Extreme Productions, Inc.
13. ***Olympic Glory*** MegaSystems, Inc.

Underlined titles are 3D.

New films will be shown throughout the conference, with the majority being screened on Sunday and Monday, the 12th and 13th. The sessions for Films in Progress, defined as those that have begun shooting LF footage, will be held on Tuesday the 14th and Wednesday the 15th. Producers with Films in Development will have tables at the Trade Show on Monday afternoon at which to present materials and meet interested parties one-on-one.

Shorter trade show

Producers, distributors, and suppliers to the industry will display their wares at a trade show that will be considerably shorter than in previous years: only 8½ hours over two days. The show opens with a reception from 4:30 to 7:30 p.m. on Monday, and continues on Tuesday from 8 a.m. to 1:30 p.m.

Noticeably absent at last year's trade show, **Imax Ltd.** will have one of the largest exhibits this year, according to conference planners.

Panel discussions

The topic of the Conference Plenary Session on Tuesday morning will be "Twenty-Twenty," a look at where the LF industry might be in the year 2020, when it will be half a century old. Chaired by GSTA president **Jim Marchbank** of **Science North** in Sudbury, ON, the session will include such speakers as **George Moynihan**, **Pacific Science Center**, Seattle, WA; **Emlyn Koster**, Liberty Science Center, Jersey City, NJ; and **Robert Hazen**, Carnegie Institution of Washington, Washington, DC.

Four concurrent Professional Development Sessions will be held later Tuesday morning, covering the following topics:

- Local and International Film Sponsorship
- Making More from our Marketing Dollars
- Expanding a Film's Impact Through Educational Literature and Exhibitions
- What Producers Always Wanted to Ask About Evaluation... (but were afraid to ask)

Symposium, developing members

Following its mandate to support "lifelong learning" through giant-screen films, the GSTA's Education Committee is holding a one-day symposium on LF as an educational tool on Friday. Participants will discuss issues such as "Science Literacy and Societal Needs" and "Evaluation Methods for Giant-Screen Films."

For organizations that have not yet opened LF theaters, a Developing Member Workshop will be held on Saturday the 11th to acquaint LF industry newcomers with the ins and outs of operations, marketing, and film production.

Both of these sessions require applications and registration fees separate from the main conference.

Evening social events

Galas, banquets, and receptions are planned for every evening of the conference. The opening gala will be held Saturday night at the Liberty Science Center, and will feature screenings of the first new film, *Gold Fever*. The glamorous Waldorf Astoria Hotel will be the site of the **MAC Awards Banquet** on Sunday night, at which achievements in marketing LF films and theaters will be recognized.

Although no dinner event is planned for Monday night, the trade show opening reception will run from 4:30 to 7:30 p.m., and the **Big Shorts Film Festival** (*see page 3*) will start at the Sony theater at 10:30. In between, a number of private and semi-private receptions and parties are planned. Tuesday night will see a reception at the Tavern on the Green, followed by an evening of Broadway theater for those who opted to buy tickets to one of half-a-dozen shows when they registered.

Other stuff

Business meetings for the committees, regular members, and associate members are set for Saturday. A meeting of all members will be held on Tuesday morning before the Plenary session. These sessions may not be quite as boring as usual if, as some expect, the simmering discontent of some associate members over voting rights bubbles up again as it did in Barcelona in 1996.

The conference will close on Wednesday afternoon with a Technical Session, and with a repeat of the tribute to **Francis Thompson** that was created for the 1998 conference of the **Large Format Cinema Association**. (*See MaxImage! June 1998.*)

This fascinating mix of video interviews, live reminiscences, and film presentations honors Thompson, who produced such early LF classics as ***To Fly!*** and ***Living Planet***. Shown in their entirety will be the impressionistic *NY NY* and the Oscar®-winning *To Be Alive!*, made for the 1965 New York World's Fair and newly restored.

Now 91 years old, Thompson was unable to travel to Los Angeles for the LFCA meeting, but is expected to attend the repeat performance.

Exploding the Frame

An occasional essay by Ben Shedd

Letterboxing on the Giant Screen: Everything is Different Again.

In an almost unannounced technical screening at the recent **Large Format Cinema Association** conference, a test print was shown which I think changed everything about the giant-screen format. Short excerpts of several widescreen Hollywood movies were projected in 15/70 with the top and bottom areas of the screen blacked out. This letterboxing is often used in video to show the entire frame of widescreen films within the narrower shape of current television monitors. We saw clips from several films, including *Independence Day*, *2001: A Space Odyssey*, *Star Wars*, and letterboxed scenes from the LF films ***Mysteries of Egypt***.

What struck me immediately was how well the films worked as dramatic pieces on the giant screen. The giant screen seemed wider than Cinerama and Cinemascope, with the scenes stretching across our field of view in the high resolution of 15/70. With the letterbox framing, the audience was no longer inside the image as we are in full-screen LF. Aerial shots didn't pitch us around as they usually do because they were held by the frame. By adding a frame bar at the top and bottom of the image, we were suddenly back in a movie theater and watching a big, high-quality, widescreen movie.

The experience was much like that of seeing *Lawrence of Arabia* in 5/70 at the LFCA's closing event a few nights later, only with much higher image quality. As **Chris Reyna** pointed out during the technical presentation, letterboxing on the giant screen offers a whole new set of options for LF. We can see beautiful movies and we can see giant screen films.

The letterboxing demo showed something else as well. It showed that when we see full-screen LF films – on flat or dome screens – we are in a different filmic space, unlike anything in conventional movies. I've been calling this "frameless film" for several years now, and trying to develop an aesthetic set of production rules to work in this distinctive format. (For a longer discussion on the "frameless film," please see my paper, "Exploding The Frame," posted on the Internet at: http://www.cs.princeton.edu/~benshedd/ExplodingtheFrame.htm.) Movies made for the full giant screen need to be designed knowing that the audience won't have the image edge as a frame of reference.

We all agree that when we watch an aerial shot in an LF film, we feel the whole theater moving, tilting, pitching around. For me that means the action is on the audience's side of the theater, not up on the screen. There's a completely different aesthetic once the frame is out of sight. And one of the biggest challenges in making full-screen LF films is that all of the production tools we use – storyboard sketches, camera, editing screen – all constrain the images within a frame. Our tools show us images and sequences that look just like the TV and movies we see everywhere.

In LF, a pan is not a camera move.

It's the theater moving in the opposite direction.

These framed tools are certainly the most cost-effective for production, but the result is that the production team and the full-screen LF audience are getting two different – and quite opposite – film experiences. With a frame around the image, we don't experience the motion sensations or scale changes that we would in an LF theater.

I've developed a rule of thumb – that I've nicknamed the "180-degree rule of opposites" – to keep me alert to this production puzzle. For instance, in LF a camera pan creates the effect of the audience moving, swiveling – in effect setting the theater in motion. So a pan is not a camera move, but the opposite: it's the theater moving in the opposite direction to the pan. And once this shot gets the audience moving, what will come next? A cut to a static shot will create an abrupt halt for the audience. But the problem is that the production crew won't see this effect on the editing table. It's only experienced on the frameless full screen.

This first struck me while cutting my first LF film, ***Seasons***. We had edited a sequence of hot-air-balloon aerials that looked great on the editing table. Director of photography **David Douglas**, noticing that the shots had been cut quite short, commented that the sequence hadn't "let the theater settle back down."

As I have studied LF film after LF film to teach myself the giant screen format, I have often noted how much a frame would help here and there. Do it yourself: try to see where sequences that might have looked fine on the editing table within a frame seem peculiar on the full screen.

The letterboxing demo clearly shows that the full-screen LF image is a new and different cinema that calls for new and different techniques and terminology. Because the full-screen LF film doesn't have a frame, the common language of cinema needs reworking for giant screen movies.

A note: Letterboxing affects not only the medium, but descriptions of it. Even to write this essay, I have had to come up with the somewhat awkward phrases "full giant screen" and "full-screen LF" to describe what we have been watching for 30 years. Long ago my daughter urged me to think up a name for this new cinema and suggested that full-screen LF be called "agora-cinema," the cinema of vast spaces. Synonyms for vast include: enormous, immense, huge, gigantic, colossal, mammoth, tremendous, stupendous, gargantuan. Some options. Maybe we should call it *MaxImage*? Oops, that's already taken.

Ben Shedd is a director/producer/designer of giant screen films at his company Shedd Productions, Inc., and a visiting senior research

Opened in August

Alien Adventure

nWave Pictures' third LF film, ***Alien Adventure***, follows the exploits of a group of aliens, the Glagoliths, who happen upon Earth while searching for a new home. (Their previous planet was obliterated through operator error.) They touch down in the middle of "Adventure Planet" a new theme park, assuming it to be typical of the whole planet. After experiencing several of the park's attractions, the commander must decide whether this Adventure Planet will be a suitable home for his weary travelers.

Directed by **Ben Stassen** and produced by **Charlotte Huggins**, *Alien Adventure* is the first 3D LF film to be digitally animated in its entirety, and is one of the first to be aimed squarely and unapologetically at the entertainment market. Intentionally eschewing even a veneer of educational content, it features sequences from four nWave 2D ridefilms – ***Arctic Adventure***, ***Magic Carpet Ride***, ***Kid Coaster***, and ***Aquadventure*** – that are presented here in 3D for the first time. The 3D versions created for *Alien Adventure* will be distributed to motion simulation theaters by nWave partner **Iwerks Entertainment**, as well as through other distributors.

The LF film had an unannounced "soft" opening in mid-August at the **Edwards IMAX Theaters** in Irvine and Ontario, CA, and will be shown as a new film at the **Giant Screen Theater Association** conference in New York. Other openings are expected in October. *Alien Adventure* is distributed in 15/70 through nWave Pictures Distribution, and to 8/70 theaters by Iwerks.

Chang Jiang: The Great River of China

Better known in the West as the Yangtze, the Chang Jiang is one of the greatest rivers in the world, and a lifeline to many of China's one billion people. Central to China's history and 5,000-year-old culture, its 4,000 miles (6,300 kilometers) boast some of the most beautiful scenery in the world.

One of the most massive construction projects ever undertaken by man, the Three Gorges Dam, is being built to control the flow of the Chang Jiang and prevent deadly floods that have recently devastated the area. When completed in 2004, the dam will transform vast areas of the river's path, require the destruction and rebuilding of hundreds of villages, towns, and cities, and necessitate the relocation of between one and two million people.

Produced by Japan's **Dentsu Tec, Inc.**, and the **China Research Institute of Film Science and Technology**, *Chang Jiang* is the first LF film to be made in collaboration with the government of the People's Republic of China. It was directed by **Atsushi Kawamata**, photographed by **Takashi Yoshimura**, and executive produced by **Kenji Yamashita** and **Li Shu Pin**.

Chang Jiang: The Great River of China premiered at the **Chiba Museum of Science and Industry**, in Ichikawa, Japan, on Aug. 24. Distributed by Dentsu Tec, it will be presented as a New Film at the GSTA.

*(from **BIG SHORTS** on page 3)*

work. He named us the Splinter Group and declared that we were "responsible for the island of misfit films." It was our "duty to make the unmakeable and screen the unscreenable." We were inspired. We were committed to the cause. We volunteered. Tom prepared to face the giant.

There was a flurry of activity in the months that followed. Films had to be found, permissions to screen them had to be obtained, reels had to be assembled, speeches had to be written, the theater had to be booked, T-shirts had to be printed, a program had to be designed, invitations had to be mailed. Shaking things up was expensive and we needed money. This was a problem. Where would we find someone who understood us, someone with vision, someone with a checkbook? Enter **Tim Knapp**, and with sponsorship from **Kodak** we were official film festival hosts. Tom got nervous.

Over 200 conference attendees gathered at midnight in the **CN IMAX Theater** in Vancouver. No one knew exactly why they were there or what they would see, but they had been promised a good time and they were ready. An hour later, they emerged, smiling, if not downright giddy. They had seen the animated dadaist classic ***Primiti Too Taa***, a new film called ***Fire*** by Don MacBain, seen the presentation of the Splinter Award to **Ron Fricke** and yes, they had even seen *Châtrer Les Porcs.* Tom had had his day.

Here we are four years later. Big Shorts is on the official GSTA schedule. This year we'll be premiering two new films, ***East End*** by **Kathy Shaw** and ***Master Positive*** by **James Manke** and **Ed Escalante**. We'll be celebrating the success of ***More***, the experimental short LF film nominated for an Academy Award™.

Big Shorts is a success. Tom did a good thing.

Premiering this month

Siegfried & Roy: The Magic Box

In March, **Marty Shindler** visited the Los Angeles set of ***Siegfried & Roy: The Magic Box*** and chatted with stars **Siegfried Fischbacher** and **Uwe Ludwig "Roy" Horn**.

MS: *You have had an illustrious career, but films have not been a big part of it. What made you do this film?*

Siegfried: The thought to do a film started years ago when we saw Michael Jackson's [3D film] *Captain EO* [at Disneyland]. With that film still in mind, we knew that this would be the right concept to make our live show and our life a reality on screen. We...have been entertaining for almost 30 years in Las Vegas. It would take four 747s and a cargo ship for us to take our act around the world. This movie can go everywhere and we can reach the world. We thought it would be refreshing to present our stage show this way, since many people never get to Las Vegas. We came to America as two young immigrants. The movie will send a message to people to live their dreams, as we have.

What were some of your concerns before you started?

Roy: This is our life story, portraying how we live, not just a fantasy or a dream and not just on stage. It meant that Hollywood would move into our private chamber where 55 large cats also live. The cameras and lights were coming. We were a little worried how the animals were going to react. It seems there was a higher power in it. Yes, it was like magic. Let's face it, IMAX 3D is like magic. The combination with Siegfried & Roy is like magic.

In starting this film, you had certain expectations. Have you met or exceeded those expectations or fallen short of the expectations?

Roy: It has far exceeded our expectations, surpassing anything we dreamt. It is quite an experience having your life filmed. There has not been a life story film before in IMAX. We are pioneers for doing it. It has intrigued us. [Director Brett Leonard's] concept for stylizing it allows it to be done in 40 minutes.

Millions of people have seen your show in Las Vegas. Do you think this film will improve your franchise?

Siegfried: Yes, because now we can go to them. Before they had to come to us in Las Vegas.

Siegfreid (l.) and Roy

And you do not think you could do that in traditional 35mm film?

Siegfried: You could do it, but not as effectively. What we try to do in our live show is make the audience a part of the show and the show a part of the audience. The 3D puts you right in the middle of the show, our home, and with our animals, you are a part of it. The tigers will seem like they are walking toward you. You can see every whisker and not only feel like you can touch the tigers, but smell it, too. It's an emotional experience.

Do you think it will scare little kids?

Siegfried: It will not scare kids. It will give them more respect for nature.

Will we see many scenes of your home, The Jungle Palace?

Roy: There will be many scenes from our private life. It is our lifestyle. They always say, "cameras don't lie." In 3D, it will be even more magnified.

Will we see scenes from your stage act?

Siegfried: It will be all of the major illusions. The wonderful thing is, it is not just what someone in Hollywood did to spin a story together. It is what we do twice a night. And you can still see it in Las Vegas.

Are you planning on other non-stage ventures?

Siegfried: Not at present. We are stage performers, not actors. In the past we spent a year in Japan and sold out Radio City Music Hall. Las Vegas and the Mirage is our home. Due to our breeding program, it would be difficult to take the animals elsewhere.

Will you be involved in marketing the film?

Siegfried: We will be involved in many aspects. [When] the film opens in New York, of course, we will be there. We are planning to go to Berlin and other cities as well.

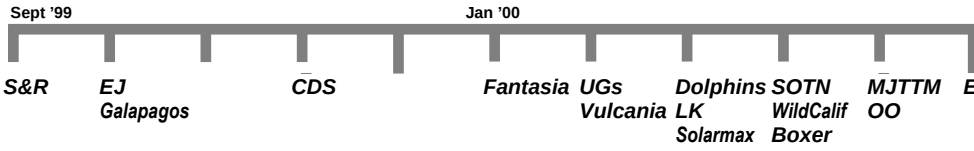
Would you do another LF movie? You have probably gained a lot of new creative ideas from doing this film.

Roy: Maybe. Time will tell.

What message would you like to like to leave with the audience?

Roy: The most important part of the message in the movie and our stage act is that of feelings, sharing and caring. We had a rough childhood. We broke out of the shell and found our own way. Stagecraft allowed us to flourish. People can live their dreams, be their own person and not hide behind their problems. You can overcome anything. Be inspired!

Siegfried & Roy: The Magic Box. From L-Squared Entertainment. Distributed by Imax Ltd. Directed by Brett Leonard; written by Lyn Vaus; score by Alan Silvestri; produced by Brett Leonard, Michael Lewis, Lou Gonda; narrated by Anthony Hopkins. Executive producers: Bernie Yuman, Jon Ein, Rober Greenhut.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Epic Journeys: The Great Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: Oct. 1999.

- **Picture is locked.**
- Sound editing continues.
- World premiere: Oct. 13, 1999, Houston Museum of Natural Science.

Galapagos

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, David Clark; script: Barry Clark; editor: James Lahti; composer: Mark Isham; producers: Giddings, David Clark; executive producers: Andrew Gellis, Laurence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. Narrator: Kenneth Branagh. 3D. Release: October 1999.

- **Film is complete and will be shown at GSTA conference.**
- World premiere: Oct. 23, 1999, National Museum of Natural History, Washington, DC.

Cirque du Soleil's Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: North America: April 28, 2000; elsewhere: tba.

- **Film is complete and will be shown at GSTA conference.**
- World premiere: Sony IMAX Theater Berlin, November 1999.

Fantasia 2000

Walt Disney Pictures; distributor: Buena Vista Pictures Distribution; Supervising director: Hendel Butoy; segment directors: Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 90 min. Release: Jan. 1, 2000.

- Animation has been in progress for 12 years.

Ultimate G's: Flying to the Extreme

Sky High Entertainment Productions; distributor: North America: Sky High Entertainment, Europe: First E Production, Asia: Sky East; ***director: Keith Melton; cinematographer Peter Anderson;*** *writer: Jean Bergeron;* ***line producer: Yves Fortin;*** *executive producer: Carl Samson. 3D.* ***Release: February 2000.***

- **Ground shooting, originally set for Montreal in August, has been postponed to mid-September through mid-October and relocated to Quebec City.**

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2000.

- 80% of filming is complete. Waiting for a cooperative volcano.

Dolphins (wt)

MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director/cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.

- Principal photography wrapped in March.
- Editing continues in Laguna Beach.

The Lost Kingdom

Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; editor: Colin Green; line producer: Elizabeth Andrew; associate producer: James Graham; executive producer: John Dunning. Release: March 2000.

- Shot 8/70 in northern England in January and February.
- 15/70 reshoots were done in August.
- Editing continues.

Solarmax

JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: March 2000.

- August: Shot in Italy, Greece, Sicily, and filmed solar eclipse in Esfahan, Iran, and Munich.

Symbol of the North (wt)

Motion International Large Format; distributor: MILF Distribution; directors: Martin Dignard, Bill Reeve; ***editor: James Lahti; sound: Peter Thillaye; post-production consultant: Pierre Thériault; producer: Martin Dignard;*** *executive producer: André Picard. Release: April 2000.*

- September: Filming Saami people in Lapland, above the Arctic Circle.

Wild California

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; producers: MacGillivray, Alec Lorimore, Mark Krenzien; executive producer: K2 Communications. Release: April 2000 (California), June 2000 (world).

- Principal photography is complete.
- Editing continues in Laguna Beach.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. ***Release: late spring 2000****.*

- Computer animation continues at TFX Animation in Montreal.

Michael Jordan To The Max

Giant Screen Sports/James D. Stern Productions/ NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Stern; ***executive producers: David Falk, Curtis Polk, Adam Silver, Gregg Winnik****. Release: May 2000.*

- July: Filmed kids' basketball camp in Chicago.
- August: Filmed Jordan at the United Center in Chicago.
- September: Shooting at an adult fantasy camp in Nevada.
- Editing continues in New York.
- World Premiere in Chicago, May 5, 2000, theater(s) to be determined.

Ocean Oasis (aka The Californias)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

- July: Filmed underwater near Loreto, Mexico.
- **Two more expeditions are planned for October and November.**
- **80% of principal photography is complete.**

The Enchanted Billabong

ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.

- 60% of 3D CGI work is done.

American Road

Ideal Entertainment; distributor: Imax; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.

- Fall – spring 2000: Filming throughout the USA.

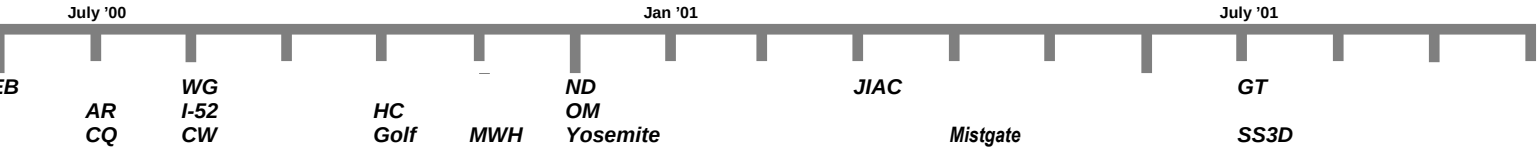
Cyberquest: An Internet Odyssey*

Laserium; distributor: tba; director: Ivan Dryer; producer: Michael Cook; writers: Ivan Dryer, Scott Anderson. Cast: Tom Hanks. Chromadepth 3D. Release: summer 2000.

- CGI animation began in June

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil,



Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: summer 2000.
- July: Filmed Women's World Cup finals in Los Angeles and kids' soccer tournament in MN.
- Fall: Filming in Italy, England.
- Future locations include Brazil and Japan.

CyberWorld (wt)
Wire Frame Films, Ltd.; distributor: Imax; producers: Steve Hoban, Hugh Murray; writers: Murray, Charlie Rubin. 3D. Release: 2000.
- Roughly 70% of material to be repurposed to 15/70 has been animated.
- 30% of all footage has been rendered and recorded to 15/70.
- Storyboarding for 10 minutes of original animation has begun. Some of this will be animated by Spin Productions in Toronto, and some on Imax's SANDDE system in Montreal.

Secrets of the I-52
Guy Zajonc Productions; distributor: tba; directors: Kieth Merrill, Jeff Simon; executive producers: Paul Tidwell, Guy Zajonc. Release: 2000.
- Hope to return to Atlantic wreck site of WWII Japanese sub for additional filming and salvage operations later this year.

Golf (wt)
JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: fall 2000.
- Shooting is expected to restart in the fall in Scotland and the U.S.

Haunted Castle*
nWave Pictures; distributor: nWave Pictures Distribution; director, writer: Ben Stassen; producers: Ben Stassen, Caroline Van Iseghen, Charlotte Huggins; executive producer: Ben Stassen. 3D. Release: fall 2000.
- Animation has begun in Brussels.

The Majestic White Horses (wt)
MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.
- Spring – summer 2000: Filming at the Spanish Riding School in Vienna, Austria, and in Morocco, Spain, and Slovenia.

Natural Disasters
Graphic Films, Inc.; distributor: tba; director: George Casey; producer: Paul Novros. Release: late 2000.
- Have filmed various earthquakes and volcanoes for the last decade.
- May – June: Filmed tornadoes in U.S. Midwest.
- **August – September: filmed the aftermath of the earthquake in Turkey.** (*See page* 20.)
- Will capture other disasters as they occur.

Ocean Men
H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: late 2000.
- May – June: Filmed freediving champions Pipin Ferreras and Umberto Pelizzari in the Bahamas.
- **October: filming Pelizzari in Italy.**
- Future locations: Japan, Antarctic, Miami.

Yosemite
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
- 20% of principal photography has been shot over the last two and a half years.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
- **Filming in underwater caves in Yucatan, Mexico, set for August, has been postponed to October–November.**

Mistgate (wt)
Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Broughan, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.
- August: Shot aerials of the Scottish highlands.
- Principal photography is complete.
- September: Post production begins in London and should be finished by November.

Gulliver's Travels
Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: Summer 2001.
- Modeling has begun.
- Animation will begin this fall.

Space Station 3D
Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: 2001.
- 30-perf 3D cabin camera and associated equipment will be taken to Space Station on two Shuttle flights this year and will remain on orbit for two years.
- Filming on Space Station will start spring 2000.

Lisa Tomasetti

Director Bruce Beresford and star Lucy Bell on location for Sydney: Story of a City, *now showing.*

Bookings: September 1999 by film

785 bookings of 92 films in 235 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:
A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status
AlienAdv	Irvine Edw	8/17/99	12/31/99	A
	Ontario Edw	8/17/99	12/31/99	A
AEK	Apple Valley	6/12/98	3/29/00	A
	Atlanta FMNH	6/9/99	9/5/99	A
	Auckland	7/28/99	12/31/99	
	Bochum NeUe	2/11/99	2/8/00	
	Cape Town	11/15/98		B
	Cincinnati	2/12/99	2/12/00	
	Fort Worth	4/16/99	11/4/99	
	Frankfurt NeUe	8/26/99	6/30/01	
	Hague	4/12/99	10/11/99	B
	Hutchinson	9/10/99	3/00	
	Indianapolis WR	6/25/99	11/24/99	A
	Kansas City Zoo	7/10/99	5/14/00	B
	Little Rock	9/29/99	9/29/00	
	Louisville	6/6/99	10/15/99	B
	Munich	5/1/99	2/1/00	
	Nyack	5/99	11/99	
	Omaha	7/1/98	3/31/00	
	Ontario Edw	1/31/99	6/30/00	
	Osaka Sun	4/1/99	9/30/99	
	Perth Omni	3/1/99	12/31/99	
	Portland	2/5/99	6/30/00	B
	Quebec	6/22/99	10/25/99	B
	Regina	12/15/98	10/1/99	
	Rotterdam	4/29/99	10/28/99	
	Saint Augustine	4/15/99	10/99	
	Scottsdale	10/8/98	11/26/99	A
	Speyer Dome	8/18/99	2/17/00	B
	Tempe	10/8/98	11/26/99	B
	Vienna	7/2/99	9/30/99	E
	Wash NMNH	5/12/99	12/31/00	A
	Winnipeg	7/1/98	11/26/99	
Africa	Aichi	4/1/98	3/31/00	A
	Atlanta FMNH	6/99	9/2/99	E
	Baltimore			S
	Brussels	1/20/99	9/15/99	B
	Calgary SC	7/99	9/99	S
	Ontario Mills	5/31/99	6/00	S
	Oslo	5/99	4/00	
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Sudbury		9/6/99	S
	Syracuse	6/26/99	2/29/00	S
	Tampa MOSI	12/19/97	9/30/00	S
	Tianjin	1/1/98	12/31/00	
	Tokyo IMAX	4/18/98		B
	Wakayama	9/1/99	10/10/99	A
Alamo	San Antonio	1/88	12/99	A
Alaska	Anchorage	5/24/99	9/6/99	A
	Atlanta FMNH	9/99	3/00	
	Boston MOS	6/25/99	9/30/99	B
	Branson	5/1/99	4/1/00	A
	Cape Town	3/19/99	9/18/00	
	Cleveland	3/15/99	10/15/99	A
	Denver	6/11/99	10/7/99	A
	Fort Lauderdale	7/2/99	6/6/00	A
	Gatlinburg	7/1/99	12/31/99	A
	Houston MNS	6/4/99	10/14/99	B
	Hull	7/1/99	2/28/00	A
	Kyoto	3/21/98	2/28/02	
	Milwaukee	3/6/99	10/1/99	A
	Mobile	5/21/99	1/15/00	
	Osaka Sak	10/1/98	12/1/99	
	Reno FP	6/22/99	1/4/00	A
	Saint Louis SC	5/4/99	9/6/99	
	Saint Paul	6/18/99	10/17/99	
	San Antonio	5/1/99	9/21/99	
	San Diego RHF			S
	Seattle Omni	5/13/98		B
	Stockholm	3/12/99		B
	Taipei MCRC	2/1/99	1/31/00	
	Tampa MOSI	3/17/99	9/30/00	B
	Vancouver CN	6/4/99		B
	Xalapa	3/1/99	10/31/99	A
	Yellowstone	6/27/99	10/1/99	B
	Yunelin Hsien 1	2/1/99	1/31/00	
Amazon	Baltimore	5/21/99	6/30/00	S
	Barcelona	11/18/98	11/18/99	
	Berlin Disc	5/1/99	11/30/99	
	Chicago MSI	5/7/99	1/15/00	A
	Dallas SP	3/13/99	12/31/99	A
	Mexico City Pap	9/27/99	5/26/00	A
	New York AMNH	11/2/98	10/99	B
	Seattle Omni	5/13/99		A
	Stockholm	3/12/99	9/23/99	B
	Toronto OP	5/1/99	4/30/00	
Antarc	Cocoa	2/1/99	1/31/00	
	Duluth	6/11/99	10/1/99	B
	Hastings			S
	Ontario Mills	7/23/99	9/30/99	A
	Perth Omni	2/92		S
	Vienna	7/2/99	9/30/99	B
ATSOT	Adelaide	3/19/99		
	Barcelona	5/29/97		
	Bochum NeUe	12/97		
	Dusseldorf NeUe	10/15/98		
	Frankfurt NeUe	4/1/99	1/1/00	
	Lincolnshire	7/26/99		
	Madrid	10/27/98		
	Montpellier Gau	11/11/98		
	Munich	3/11/98		B
	New York Sony			B
	Sinsheim	9/19/97		B
Beavers	Baltimore			S
	Berlin Disc	10/2/98	10/31/99	B
	Ontario Mills	3/26/99	9/30/99	
	Syracuse	6/27/99	6/30/02	S
BP	Baltimore		6/30/00	S
	Berlin Disc	10/2/98	10/1/99	A
	Bochum NeUe	12/18/97	3/1/01	
	Brussels	7/1/99	9/15/99	B
	Dublin IRL	10/2/98	3/31/00	
	Houston SCH	7/30/94	5/31/00	
	London ONT	7/1/98		S
	Lucerne	3/1/99	2/29/00	
	Oslo	5/1/99	7/31/00	
	Speyer Imax	5/18/95	12/31/99	S
	Stockholm	3/12/99		B
	Valencia Spn	4/17/99	4/16/01	
ChanJian	Ichikawa	8/24/99	11/28/99	A
Closed	Honolulu Con	7/1/99	10/1/99	
	Matsuyama	9/97	12/31/99	
	Saint Paul	9/6/99	12/3/99	
	Seville	1/99	7/00	
CV	Baltimore	4/19/98	6/30/00	S
	Calgary EC	3/21/97	12/31/99	
	Copenhagen	9/2/98		B
	Dayton	9/1/97	9/7/99	S
	Hong Kong	2/10/98		S
	London ONT	4/98	12/31/99	S
	Perth Omni	1/1/97	12/31/99	B
	Speyer Dome	7/2/98	10/31/99	A
	Taipei AM	2/4/97	2/4/00	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/7/97	11/7/00	S
	Wash NASM	8/8/96		A
DIA	Brussels	1/20/99	9/15/99	S
	Duluth	6/6/98	12/31/99	
	Hague	9/28/99	10/10/99	F
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson	10/7/85	6/17/00	S
	KSC 1	7/21/85		A
	Montpellier Gau	1/20/99	1/19/00	
	Pensacola	3/6/99	9/6/99	B
	Sudbury	6/18/94	9/30/99	
	Valencia Spn	4/17/98	4/16/00	
	Vienna	7/20/99	12/31/99	
DIS	Calgary EC	1/1/98	12/31/99	
	Hastings			S
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	London BFI	6/11/99		
	London ONT	5/1/99		S
	Ontario Mills	7/23/99	9/30/99	B
	Pensacola	8/1/99	1/31/00	
	Perth Omni	2/95		S
	Portland	5/28/99	9/6/00	
	Richmond VA	9/8/98	3/1/02	S
	Tampa MOSI	12/1/95		S
	Vancouver CN	10/7/97	12/31/99	
Discov	Shima	4/10/98	3/31/01	A
Dolphins	Tampa MOSI	3/17/99	9/30/00	A
E3D	Adelaide	5/20/99	5/00	A
	Berlin Disc	2/26/99	12/31/99	A
	Bochum NeUe	7/2/99	12/31/99	A
	Brisbane	5/20/99	5/00	A
	Chicago NP	3/31/99	3/31/00	A
	Dusseldorf NeUe	3/25/99	3/25/00	A
	Edmonton FP	5/14/99	12/99	A
	Galveston	5/28/99	5/27/00	A
	Halifax	5/19/99	12/99	A
	Indianapolis WR	5/28/99	11/4/99	A
	Langley FP	5/19/99	12/99	A
	Melbourne	5/20/99	5/00	A
	Mississauga FP	7/1/99	12/31/99	A
	Montreal FP	6/17/99	12/31/99	A
	New York Sony	3/31/99	3/31/00	A
	Osaka Sun	7/1/99	12/31/99	A
	Quebec	6/22/99	10/25/99	A
	Richmond FP	5/19/99	12/99	A
	Singapore DC	6/99	12/99	
	Sydney	5/20/99	5/00	A
	Tokyo IMAX	7/1/99	12/31/99	A
	Toronto FP	5/19/99	12/99	A
	Vaughan FP	5/19/99	12/99	A
EMSH	Castle Rock	5/1/99	10/31/99	A
	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Addison Mar	7/2/99	12/31/99	S
	Adelaide	5/8/98	12/31/00	
	Albuquerque	8/99	2/00	A
	Atlanta FMNH		9/5/99	E
	Baltimore	10/1/98	6/30/00	E
	Bangkok	6/15/99	11/15/99	
	Boston MOS	5/14/99	9/30/99	B
	Bradford	4/1/99	9/30/99	
	Branson	5/1/98	12/31/99	B
	Brossard	6/25/99	12/31/99	B
	Buffalo Reg	6/6/99	12/31/99	
	Cape Town	7/13/98		B
	Cathedral City	4/1/99		A
	Chicago NP	7/15/99	12/31/99	
	Copenhagen	3/28/98	11/15/99	B
	Dayton	6/15/99	9/6/99	
	Denver	6/11/99	2/10/00	E
	Frankfurt NeUe	4/1/99	9/30/99	
	Hampton	7/16/99	9/6/99	E
	Hong Kong	4/28/99	10/11/99	A
	Hull	3/15/99	9/6/99	B
	Hutchinson	10/1/98	3/11/01	B
	Laie	5/17/99		A
	Los Angeles CSC	2/26/99		B
	Melbourne	5/98	12/11/00	
	Memphis Pink	5/1/99	10/1/99	A
	Mexico City Pap	3/6/99	11/5/99	B
	Montreal FP	6/18/99	12/31/99	
	New York AMNH	6/12/99	1/5/00	A
	Norwalk	1/1/99	10/21/99	B
	Paris Geo	3/11/99	10/10/99	
	Philadelphia			S
	Pittsburgh	9/7/99	3/5/00	B
	Poitiers Omni	2/1/99	11/30/99	
	Providence	9/99	3/00	
	Regina	6/15/98		
	Richmond VA	5/24/99	12/3/99	B
	Rochester MSC	3/5/99	10/1/99	A
	Sacramento	7/8/99	9/30/99	B
	San Diego RHF	7/3/98	9/30/99	B
	San Jose	4/30/99		B
	San Simeon	6/26/99	12/15/99	
	Sedona	7/1/98	9/15/99	B
	Seoul	7/24/99	1/23/00	
	Seville			
	Shreveport	7/99	3/00	
	Speyer Imax	4/3/98		A
	Stockholm	3/12/99		B
	Sydney	3/15/98	12/31/00	
	Syracuse	6/26/99	11/5/99	B
	Tampa MOSI	11/20/98	9/30/99	B
	Tijuana	6/5/99	1/4/00	
	Toronto OSC	5/7/99		B
	Vancouver SW	1/5/99		B
Extreme	Addison Mar	7/2/99	9/2/99	B
	Adelaide	3/25/99	12/30/99	A
	Barcelona	5/12/99	5/31/00	A
	Brisbane	3/25/99	12/30/99	A
	Brussels	9/99		A
	Calgary EC	3/31/99	10/31/99	A
	Copenhagen	8/23/99		A
	Edmonton FP	6/11/99	12/31/99	A
	Hague	4/27/99	10/31/99	A
	Irvine Edw	6/4/99	12/31/99	B
	Lucerne	5/1/99		
	Melbourne	3/25/99	9/30/99	A
	Miami	6/1/99	12/31/99	B
	Montpellier Gau	5/5/99	5/31/00	A
	Montreal VP	4/16/99	9/6/99	A
	Munich	4/12/99	4/30/00	A
	Myrtle Beach	7/1/99	3/31/00	A
	New York Sony	6/4/99	2/4/00	B
	Nyack	6/1/99	12/31/99	B
	Ontario Edw	6/4/99	12/31/99	B
	Oslo	3/12/99	3/12/00	A

Film	Theater	Open	Close	Status
	Paris Def	5/5/99	9/21/99	
	Perth Omni	7/1/99		
	Portland	7/23/99	1/23/00	A
	Richmond FP	4/9/99	10/31/99	B
	Rotterdam	4/27/99		A
	Sandusky	5/8/99	10/10/99	A
	Santa Clara	5/1/99	11/30/99	A
	Shakopee	5/8/99	9/26/99	A
	Speyer Imax	4/2/99	4/30/00	A
	Stockholm	3/12/99		B
	Sydney	3/25/99	11/30/99	A
	Tempe	6/99		B
	Toronto FP	6/11/99		B
	Valencia Edw	7/99		B
	Vancouver CN	4/9/99		A
	Vaughan FP	7/2/99	1/30/00	B
	Vienna	7/2/99	9/30/99	A
	Winnipeg	6/18/99		A
FEOC	Toronto OP	7/7/99		
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach		6/15/00	S
FOK	Brussels	7/1/99	9/15/99	E
	Hastings			S
	London ONT	6/1/97		S
FP	Aguascalientes	10/12/98	10/12/99	
	Rio	10/31/98	10/31/99	
FTM	Lucerne	10/2/98	12/31/99	
GAW	Saint Louis Arch	3/3/97	5/28/00	A
GBR	Lubbock	2/5/99	10/5/99	B
GC	Atlanta FMNH	6/10/99	9/2/99	E
	Birmingham	7/3/99	9/17/99	A
	Birmingham	9/18/99	12/3/99	B
	Branson	4/15/99	8/15/00	B
	Cape Town	7/13/98		S
	Gatlinburg	7/17/98	12/30/99	A
	Grand Canyon	3/1/99	10/31/99	A
	Los Angeles CSC	9/5/99	10/31/99	
	Louisville	9/2/99	10/3/99	
	Lubbock	6/6/97	9/1/99	S
	Perth Omni	7/3/99	9/30/99	
	Rio	10/31/98	10/31/99	
	Roanoke	7/3/99	7/3/00	
	Saint Augustine	9/1/99	2/1/00	
	Speyer Imax	5/19/95		B
GF	Sudbury	6/19/99	9/30/99	A
GP	Atlanta FMNH	6/99	9/5/99	E
	Bradford	5/1/99	10/31/99	
	Copenhagen	9/1/98	11/15/99	B
	Harrisburg	9/9/99		A
	Hong Kong	4/1/99		S
	Kansas City Zoo	5/15/99	9/15/99	B
	Memphis Pink	5/1/99	10/1/99	B
	Orlando SC	8/1/99	10/31/99	B
	Pittsburgh	5/15/99		S
	Regina	3/99	9/99	A
	Taichung	1/1/99	12/31/99	A
	Toronto OSC	9/99	3/00	A
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	A
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Taichung	10/17/97	12/31/99	
IA	Lucerne	9/1/99	3/31/00	A
	Madrid	10/22/98	12/31/99	
	Puebla	10/98	9/30/99	
	Regina			S
Imagine	Bochum NeUe	10/16/98	12/31/99	
	Virginia Beach	4/1/98	4/30/01	
IOTS	Boston MOS	6/25/99	9/30/99	B
	Brossard	5/28/99	10/99	A
	Buford Reg	8/13/99	12/31/99	
	Jersey City	4/23/99	10/21/99	A
	Los Angeles CSC	6/25/99	12/31/99	A
	Myrtle Beach	5/1/99	12/31/99	
	New Rochelle Reg	9/24/99	12/31/99	
	Norwalk	6/18/99	10/21/99	A
	Paris Geo	6/30/99	2/2/00	A
	Perth Omni	9/15/99	1/31/00	
	San Diego RHF	5/14/99	9/30/99	A
	Stockholm	9/24/99		A
	Vancouver CN	6/4/99	12/31/99	
	Winnipeg	7/16/99		
ITD	Apple Valley	3/29/97	3/29/02	A
	Bangkok	3/1/99	2/28/00	
	Barcelona	2/22/96	12/31/99	
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	12/31/99	S
	Dublin IRL	6/24/99	12/23/99	
	Fort Lauderdale	6/4/97	11/30/99	B
	Halifax	1/15/99	12/31/99	
	Harrisburg	9/9/99		E
	Irvine Edw	1/1/98	12/31/01	S
	Las Vegas Lux	1/1/99	12/31/99	S
	London BFI	6/11/99		
	London ONT	11/30/98		S
	Madrid	5/5/99	6/24/00	
	Miami	4/99	10/99	
	Munich	1/7/99	1/6/00	
	New York Sony	5/95	12/99	S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/00	
	Ontario Edw	11/26/97	12/31/01	
	Orlando Muv	9/99	12/31/99	
	San Francisco	6/16/99	6/16/00	
	Seattle PSC 2	3/1/99	10/19/99	
	Sinsheim	5/15/98	5/20/01	B
	Tempe	10/1/98	12/31/99	S
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Barcelona	11/1/98	10/31/99	
	Bochum NeUe	8/26/99	8/25/01	
	Dusseldorf NeUe	8/26/99	8/25/01	
	Frankfurt NeUe	8/26/99	8/25/00	
	Hampton	1/8/99	6/30/00	
	Indianapolis WR	8/7/97	8/15/01	
	KSC 2	10/12/96		A
	Las Vegas Lux			S
	London ONT	6/4/99	12/31/99	A
	London Troc	6/20/98	10/31/99	
	New York Sony	1/1/99	12/31/99	S
	Ontario Edw	7/1/98	12/31/01	
	Osaka Sci	5/28/99	11/30/99	
	Sinsheim	10/26/96	5/20/01	B
	Tsuruga	9/1/99	3/31/00	A
LB	Bochum NeUe	10/16/98	12/31/99	
	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Virginia Beach	6/96	4/01	B
LS	Baltimore	7/99		S
	Bogota	5/28/99	1/27/00	
	Bournemouth	8/4/99	11/26/99	
	Brussels	7/1/99	9/15/99	B
	Cape Town	11/12/98		A
	Dublin IRL	6/6/98	10/22/99	B
	Hastings	6/8/99	9/6/99	E
	Hutchinson		9/15/99	S
	Katoomba	8/26/99	8/25/00	
	Las Palmas	6/24/99	6/23/00	
	Norfolk	6/1/94		A
	Ontario Mills	5/28/99	9/6/99	B
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Reno FP			S
	San Jose	4/30/99		A
	Sioux Falls	6/1/99	9/30/99	A
	Speyer Dome	11/19/97		B
	Stockholm	3/12/99	9/23/99	B
	Syracuse	6/26/99	3/4/00	B
	Tampa MOSI	5/28/99	9/30/00	B
MG	Atlanta FMNH			S
	London ONT	9/16/97		S
MOE	Adelaide	2/1/99	2/1/00	
	Aguascalientes	11/98	11/99	
	Albuquerque	3/22/99	10/4/99	A
	Baltimore	5/20/99	6/30/01	A
	Barcelona	4/26/99	5/25/00	
	Birmingham	9/18/99	12/3/99	A
	Bochum NeUe	3/25/99	12/25/99	
	Brussels	1/20/99	9/14/99	A
	Brussels	9/15/99	6/30/00	B
	Charlotte	5/29/99	11/24/99	A
	Cincinnati	6/12/99	10/15/99	A
	Cleveland	1/1/99	12/31/99	
	Copenhagen	6/26/99	10/1/99	A
	Dallas SP	3/13/99	12/31/99	B
	Denver	6/11/99	2/10/00	A
	Detroit	9/30/99	2/29/00	
	Hampton	3/26/99	9/26/99	B
	Houston MNS	6/4/99	10/14/99	A
	Jersey City	4/23/99	10/21/99	B
	Kagoshima	4/1/99	10/7/99	
	Kuala Lumpur NP	5/15/99	5/16/00	
	Langley FP	8/10/99	1/31/00	
	Las Vegas Lux	2/11/99	12/31/99	B
	Leon Exp	6/1/99	12/1/99	
	Louisville	6/6/99	10/15/99	A
	Melbourne	2/1/99	2/1/00	
	Montreal VP	4/13/99	9/6/99	A
	Myrtle Beach	1/1/99	12/31/99	
	Niagara	5/7/99	10/31/99	B
	Omaha	3/27/99	9/27/99	
	Paris Def	10/21/98	9/21/99	
	Paris Geo	11/18/98	11/7/99	B
	Perth Omni	5/1/99	12/31/99	
	Philadelphia	1/2/99	9/13/99	A
	Pittsburgh	5/14/99	10/14/99	A
	Poitiers Imax	2/5/99	2/5/00	A
	Portland	9/30/99	2/29/00	
	Richmond VA	5/22/99	12/3/99	A
	Roanoke	7/3/99	7/3/00	
	San Antonio	8/27/99	12/27/99	
	San Diego RHF	5/14/99	9/30/99	B
	Seattle PSC 2	3/99	12/99	
	Singapore SC	5/1/99		A
	Sydney	2/1/99	2/1/00	
	Taichung	7/1/99	6/30/00	A
	Taipei AM	2/99	2/00	
	Toronto OP	1/99	12/99	
	Townsville	7/1/99	11/1/99	
	Victoria	5/11/99	12/99	A
	Wash NMNH	5/99	12/99	
	Yunelin Hsien 1	1/1/99	12/31/99	
MOF	Chicago MSI	5/7/99	10/15/99	B
	Coomera	1/1/99	12/31/99	A
	Dallas SP	9/25/99	12/31/99	A
	Dayton	6/1/99	1/3/00	
	Little Rock	6/15/99	12/15/99	
	Pensacola	11/8/96		A
	Philadelphia	9/10/99	2/13/00	A
MOTM	Frankfurt NeUe	1/4/99	1/4/00	B
MTA	Chicago NP	1/1/99	1/1/00	S
	Fort Lauderdale	7/2/99		
	Indianapolis WR	4/99	9/99	
	Lubbock	7/2/99	12/2/99	B
	Milwaukee	9/13/99	12/31/99	S
	Myrtle Beach	9/1/99	4/30/00	
MTM	Branson	3/1/98	4/30/00	B
	Cathedral City	4/1/99		B
	Copenhagen	10/23/97	12/31/99	
	Dallas SP	9/25/98	9/24/99	B
	Edmonton SSC	1/9/98	6/30/00	
	Hague	9/28/99	10/10/99	F
	Hampton	9/10/98	6/30/00	S
	Houston SCH	6/28/97	12/31/01	
	Huntsville	6/3/98	5/1/00	
	Hutchinson		12/31/00	S
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/99		A
	Mobile	1/8/99	11/15/99	
	Norwalk	1/1/99	10/21/99	E
	Syracuse	6/26/99	11/5/99	A
	Wash NASM	5/21/97		B
Niagara	Niagara	7/1/86		A
	Perth Omni	7/3/99	9/30/99	
	Rio	8/1/98	10/31/99	
OG	Adelaide	9/16/99	8/31/00	
	Brisbane	9/16/99	8/31/00	
	Calgary SC	2/11/99	10/31/99	A
	Little Rock	3/26/99	9/99	
	Melbourne	9/16/99	8/31/00	
	Paris Def	5/5/99	9/21/99	
	Saint Augustine	4/25/99	10/14/99	
	San Diego RHF	9/99	8/00	
	Sydney	9/16/99	8/31/00	
	Vancouver SW	9/15/99	3/00	A
	Vantaa	9/1/99	8/31/00	
OMATS	London BFI	6/18/99	12/31/99	
	Melbourne	8/2/99		
	Oslo	9/99		
	Sydney	7/19/99		
	Tokyo IMAX	7/3/99	9/30/99	B
Ozarks	Branson	1/1/93	12/31/00	A
PDF	Roanoke	7/3/99	7/3/00	
PO	Laie	12/31/91		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Morelia Ram	8/99	12/99	
	Norfolk	12/26/98		B
	Ontario Mills	5/28/99	9/30/99	B
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
	Tampa MOSI	3/27/98	9/30/99	S
RSATM	Bochum NeUe	6/15/98	6/14/00	E
	Columbus Mar	7/2/99	10/28/99	E
	Dublin IRL	10/30/98	10/29/99	E
	Louisville	9/6/99	10/3/99	F
	Lucerne	7/1/98		E
	Oslo	7/4/98	7/3/00	E
S&R	Addison Mar	9/22/99	12/31/99	A
	Atlanta FMNH	9/22/99	2/29/00	
	Chicago NP	9/22/99	1/31/00	
	Lincolnshire	9/99	2/00	
	New York Sony	9/22/99	1/31/00	
SC	Baltimore	9/10/99	10/7/99	E
	Boston MOS			S
	Hastings	6/8/99	9/20/99	B
	Pittsburgh			S
SE	Baltimore	3/1/97		S
	Brussels	7/1/99	9/15/99	E
	Nagashima	9/1/98	8/31/00	
	Orlando Muv		11/30/99	
	Paris Geo	5/18/98	11/30/99	S
	Pittsburgh			S
	Tampa MOSI	12/1/98	9/30/00	S
	Toronto OSC	3/6/98	3/31/02	S
	Vaughan FP	9/1/99	6/19/00	
Seasons	Leon Ram	9/99	1/00	
	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/1/99	10/31/99	A
SFTGS	Berlin Disc	9/99	3/00	
	London ONT	8/6/99		A
	Tampico Ram	9/99	10/00	
ShinSymp	Nagano Hot	10/96	12/00	A
SI	Aguascalientes	3/1/99	10/31/99	
	London ONT	12/97		S
SileSky	Lucerne	10/19/98	12/31/99	S
SOA	Dallas AA	2/26/99		
SOLOE	Calgary EC	3/16/95	12/31/99	
	Houston MNS	7/1/98	6/30/00	
	Lucerne	7/1/99		B
Speed	Calgary SC	6/1/96		S
	Calgary SC	1/1/98		B
	Syracuse	2/28/98		S
	Valencia Spn	4/21/98	6/30/00	
SupeSpee	Baltimore	5/22/98		S
	Brussels	9/30/98		B
	Dallas SP	5/22/98		B
	Indianapolis WR	4/16/99	12/31/01	
	Leon Ram	7/23/99	7/22/00	
	London ONT	12/1/98		S
	Milwaukee	5/15/99	12/3/99	A
	Morelia Ram	7/23/99	7/23/00	
	Oslo	7/1/99	9/30/99	
	San Diego RHF	3/1/99	2/28/01	S
	Speyer Imax	4/2/98	9/30/99	E

Film	Theater	Open	Close	Status
	Syracuse	9/1/97	6/30/02	S
	Tampico Ram	7/23/99	7/22/00	
	Vancouver SW	8/16/99	9/6/99	B
	Vienna	7/2/99	9/30/99	B
Sydney	Sydney	8/19/99		
T40	Branson	5/28/99	9/30/00	S
	Las Vegas Lux			S
	Louisville	9/6/99	10/3/99	F
	Lucerne	10/9/98	10/1/99	A
	Vancouver CN	6/1/97	12/31/99	B
T90	Cathedral City	5/27/99		E
	Hampton	9/10/98	9/7/99	S
	Norwalk	11/20/98	12/31/99	S
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Corsicana	6/1/99	9/30/99	A
	Phoenix	6/1/99	11/30/99	B
	Rio	10/31/98	10/31/99	
	Roanoke	7/3/99	7/3/00	
	Taejon MST	12/31/98	12/31/00	
TF	Aguascalientes	7/1/99	6/30/00	
	Dayton	1/1/97	12/31/99	
	Taipei AM	7/15/99	7/14/00	
	Tampa MOSI	12/1/98	9/30/99	S
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Addison Mar	7/2/99	12/31/99	S
	Alamogordo	7/1/99	9/30/99	B
	Baltimore	5/1/99		E
	Birmingham	7/3/99	9/17/99	B
	Branson	3/15/98	12/31/99	B
	Brussels	7/1/99	9/15/99	B
	Cathedral City	7/26/99		
	Dallas SP	9/25/99	10/17/99	B
	Detroit	1/99	12/99	
	Hampton	7/16/99		A
	Hastings	6/8/99	9/20/99	A
	Hastings	9/21/99	12/3/99	B
	Huntsville	5/28/99	9/7/99	
	Hutchinson	5/28/99	11/18/99	A
	Indianapolis CMI	4/30/99		
	Kansas City Zoo	1/16/99	10/31/99	B
	London ONT	4/1/99		S
	Mexico City Pap	3/6/99	11/5/99	A
	Mobile	9/15/99		
	Monterrey Mex	7/29/99	11/30/99	A
	Oulu	4/27/99	4/26/00	A
	Paris Geo	6/25/98	11/7/99	B
	Perth Omni	4/4/98	12/31/99	A
	Pittsburgh	12/11/98	9/6/99	B
	Seoul	4/99		
	Sudbury	6/19/99	9/30/99	B
	Townsville	2/1/99		
	Valencia Spn	3/98		
Trex	Addison Mar	7/2/99	9/2/99	A
	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	6/9/99	9/5/99	B
	Auckland	7/28/99	3/31/00	
	Bangkok	3/99	9/99	
	Bochum NeUe	5/13/99	12/31/00	
	Boise Edw	6/1/99	12/31/00	
	Bradford	4/5/99	4/5/00	
	Brisbane	1/22/99	11/14/00	
	Brossard	12/18/98	10/99	A
	Buford Reg	8/13/99	12/31/99	
	Calgary EC	12/18/98	11/30/99	
	Cathedral City	5/1/99	10/31/99	A
	Charlotte	7/3/99	3/3/00	
	Chattanooga	8/14/99	2/28/00	
	Chicago NP	11/7/98	10/31/99	A
	Copenhagen	11/28/98	11/15/99	B

Film	Theater	Open	Close	Status
	Dallas Cmk	9/9/99	9/3/00	
	Dublin IRL	12/26/98	9/30/99	
	Duluth	6/11/99	10/1/99	A
	Dusseldorf NeUe	8/31/99	12/31/00	
	Edmonton FP	9/1/99	2/12/00	
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hampton	5/28/99	11/30/99	
	Hutchinson	1/4/99	9/9/99	B
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine Edw	10/23/98	12/31/01	
	Kaohsiung	7/1/99	6/30/00	A
	Las Vegas Lux	2/11/99	12/31/99	A
	Little Rock	1/15/99	1/14/00	
	London ONT	6/4/99		A
	London Troc	11/27/98	10/31/99	
	Louisville	9/99	5/00	
	Lubbock	6/4/99	12/31/99	A
	Melbourne	12/3/98	11/14/00	
	Miami	1/22/99	12/31/99	
	Montpellier Gau	3/24/99	3/23/00	
	Munich	7/29/99	4/28/00	
	Myrtle Beach	11/13/98	10/8/99	
	New Orleans	5/1/99	4/1/00	
	New Rochelle Reg	9/24/99		
	New York Sony	10/23/98	10/8/99	
	Norwalk	1/1/99	10/21/99	A
	Nyack	2/12/99	12/31/99	
	Ontario Edw	10/23/98	12/31/01	
	Orlando Muv	9/99	12/31/99	
	Oslo	9/1/99	3/1/01	
	Perth Omni	3/3/99	12/31/99	
	Portland	2/5/98	10/1/99	A
	Regina	6/99	6/00	
	Richmond FP	12/18/98	2/12/00	
	Sacramento	7/8/99	9/30/99	A
	Sapporo UCI	5/22/99	11/21/99	
	Singapore SC	2/2/99	9/12/99	A
	Sinsheim	3/18/99		
	Spokane	4/2/99	3/31/00	A
	Sydney	12/3/98	11/14/00	
	Tampa MOSI	5/28/99	9/30/00	A
	Tempe	1/14/99	12/31/99	B
	Tijuana	3/6/99	9/10/99	
	Tokyo IMAX	7/3/99	9/30/99	B
	Valencia Edw	7/2/99	12/31/00	
	Vancouver CN	12/18/98	12/31/99	A
	Vaughan FP	2/12/99	2/12/00	
	Virginia Beach	1/8/99	4/30/01	
	Winnipeg	12/12/98		
TRF	Boston MOS			S
	Cocoa	9/99	5/00	
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Boston MOS			S
	Dallas SP	9/24/98	12/31/99	B
	Gurnee	4/17/99	10/31/99	A
	Pittsburgh			S
	Syracuse	10/15/97	4/30/00	S
	Tampa MOSI	7/1/95		S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Copenhagen	6/1/96	9/1/99	
	Perth Omni	11/1/97	12/31/99	
	Valencia Spn	4/17/98	4/16/00	
WATE	Calgary SC	5/12/97		B
	Katoomba	6/1/97		A
	Vienna	7/2/99	9/30/99	B
Whales	Adelaide	7/99	12/99	
	Anchorage	5/24/99	9/6/99	B
	Apple Valley	6/11/99	9/6/99	
	Baltimore	5/99		S
	Branson	5/28/99	9/1/00	B

Film	Theater	Open	Close	Status
	Brussels	9/99		B
	Detroit	6/99	12/99	
	Frankfurt NeUe	4/1/99	10/1/99	
	Hibbing	6/7/99		A
	Hull	7/1/99	10/28/99	B
	Hutchinson	9/1/99	2/1/00	
	La Coruna	10/23/98	9/30/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Roanoke	7/3/99	7/3/00	
	Seattle Omni	7/18/97	12/31/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
	Zion	7/9/99	12/31/99	B
Wildfire	Edmonton SSC	5/14/99	9/6/99	A
	Hague	7/1/99	1/1/00	B
	Houston MNS	6/16/99	3/30/00	B
	Huntsville	9/7/99	12/31/99	B
	Los Angeles CSC	7/30/99	12/31/99	A
	Philadelphia	7/2/99	9/9/99	A
	Philadelphia	9/10/99	2/13/00	B
	Reno NBS	7/9/99	1/1/00	A
	Rotterdam	7/1/99	1/1/00	B
	Singapore SC	9/1/99	2/00	A
	Taipei MCRC	7/1/99	6/30/00	
	Wash NASM	3/12/99	9/12/99	E
	Winnipeg	6/18/99		S
WOC	Bochum NeUe	10/16/98		
	Cathedral City	7/2/99	11/2/99	
	Chattanooga	10/10/98	10/27/99	
	Frankfurt NeUe	4/1/99		
	Poitiers Imax 3D	5/98	5/00	A
	Sinsheim	2/21/98		
Wolves	Atlanta FMNH	3/1/99	9/5/99	B
	Calgary EC	4/30/99	9/30/99	A
	Cape Town	7/1/99	7/1/00	
	Hastings	9/21/99	12/6/99	A
	Kansas City Zoo	7/10/99	10/15/99	A
	Kansas City Zoo	7/10/99	6/30/00	A
	Myrtle Beach	3/1/99	2/28/00	A
	Phoenix	6/1/99	12/14/00	A
	Saint Louis Arch	5/29/99	5/28/00	A
	Seattle PSC 1	6/99		
	Seattle PSC 2	6/1/99	6/1/01	A
	Toronto OSC	5/7/99	12/31/99	A
	Vancouver SW	4/15/99	10/12/99	A
	Victoria	9/25/99		A
	Vienna	7/2/99	9/30/99	B
	Wash NASM	6/1/99	12/1/99	E
	Yellowstone	4/1/99		A
Yell	Alamogordo	7/1/99	12/31/99	A
	Atlanta FMNH			S
	Macon	1/10/97		
	Munich	11/6/97		B
	Philadelphia	9/10/99	2/13/00	B
	Pittsburgh			S
	Yellowstone	6/94		A
ZC	Zion	4/1/99	10/31/99	A

September 1999 by Theater

Theater	Film	Open	Close	Status
Addison Mar	Everest	7/2/99	12/31/99	S
	Extreme	7/2/99	9/2/99	B
	S&R	9/22/99	12/31/99	A
	TR	7/2/99	12/31/99	S
	Trex	7/2/99	9/2/99	A
Adelaide	ATSOT	3/19/99		
	E3D	5/20/99	5/00	A
	Everest	5/8/98	12/31/00	
	Extreme	3/25/99	12/30/99	A
	MOE	2/1/99	2/1/00	
	OG	9/16/99	8/31/00	
	Trex	12/10/98	11/14/00	
	Whales	7/99	12/99	
Aguascalientes	FP	10/12/98	10/12/99	
	MOE	11/98	11/99	
	SI	3/1/99	10/31/99	
	TF	7/1/99	6/30/00	
Aichi	Africa	4/1/98	3/31/00	A
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	TR	7/1/99	9/30/99	B
	Yell	7/1/99	12/31/99	A
Albuquerque	Everest	8/99	2/00	A
	MOE	3/22/99	10/4/99	A
Anchorage	Alaska	5/24/99	9/6/99	A
	Whales	5/24/99	9/6/99	B
Apple Valley	AEK	6/12/98	3/29/00	A

Theater	Film	Open	Close	Status
	ITD	3/29/97	3/29/02	A
	Trex	11/26/98	12/31/99	
	Whales	6/11/99	9/6/99	
Atlanta FMNH	AEK	6/9/99	9/5/99	A
	Africa	6/99	9/2/99	E
	Alaska	9/99	3/00	
	Everest		9/5/99	E
	GC	6/10/99	9/2/99	E
	GP	6/99	9/5/99	E
	MG			S
	S&R	9/22/99	2/29/00	
	Trex	6/9/99	9/5/99	B
	Wolves	3/1/99	9/5/99	B
	Yell			S
Auckland	AEK	7/28/99	12/31/99	
	Trex	7/28/99	3/31/00	
Baltimore	Africa			S
	Amazon	5/21/99	6/30/00	S
	Beavers			S
	BP		6/30/00	S
	CV	4/19/98	6/30/00	S
	Everest	10/1/98	6/30/00	E
	LS	7/99		S
	MOE	5/20/99	6/30/01	A
	ROF			S
	SC			S

Theater	Film	Open	Close	Status
	SC	9/10/99	10/7/99	E
	SE	3/1/97		S
	SupeSpee	5/22/98		S
	TR	5/1/99		E
	Whales	5/99		S
Bangkok	Everest	6/15/99	11/15/99	
	ITD	3/1/99	2/28/00	
	Trex	3/99	9/99	
Barcelona	Amazon	11/18/98	11/18/99	
	ATSOT	5/29/97		
	Extreme	5/12/99	5/31/00	A
	ITD	2/22/96	12/31/99	
	L5	11/1/98	10/31/99	
	MOE	4/26/99	5/25/00	
Berlin Disc	Amazon	5/1/99	11/30/99	
	Beavers	10/2/98	10/31/99	B
	BP	10/2/98	10/1/99	A
	E3D	2/26/99	12/31/99	A
	SFTGS	9/99	3/00	
Birmingham	GC	7/3/99	9/17/99	A
	GC	9/18/99	12/3/99	B
	MOE	9/18/99	12/3/99	A
	TR	7/3/99	9/17/99	B
Bochum NeUe	AEK	2/11/99	2/8/00	
	ATSOT	12/97		
	BP	12/18/97	3/1/01	

Theater	Film	Open	Close	Status
	E3D	7/2/99	12/31/99	A
	Imagine	10/16/98	12/31/99	
	L5	8/26/99	8/25/01	
	LB	10/16/98	12/31/99	
	MOE	3/25/99	12/25/99	
	RSATM	6/15/98	6/14/00	E
	Trex	5/13/99	12/31/00	
	WOC	10/16/98		
Bogota	LS	5/28/99	1/27/00	
Boise Edw	Trex	6/1/99	12/31/00	
Boston MOS	Alaska	6/25/99	9/30/99	B
	Everest	5/14/99	9/30/99	B
	IOTS	6/25/99	9/30/99	B
	SC			S
	TRF			S
	TTL			S
Bournemouth	LS	8/4/99	11/26/99	
Bradford	Everest	4/1/99	9/30/99	
	GP	5/1/99	10/31/99	
	Trex	4/5/99	4/5/00	
Branson	Alaska	5/1/99	4/1/00	A
	Everest	5/1/98	12/31/99	B
	GC	4/15/99	8/15/00	B
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/00	A
	T40	5/28/99	9/30/00	S
	TR	3/15/98	12/31/99	B
	Whales	5/28/99	9/1/00	B
Brisbane	E3D	5/20/99	5/00	A
	Extreme	3/25/99	12/30/99	A
	OG	9/16/99	8/31/00	
	Trex	1/22/99	11/14/00	
Brossard	Everest	6/25/99	12/31/99	B
	IOTS	5/28/99	10/99	A
	Trex	12/18/98	10/99	A
Brussels	Africa	1/20/99	9/15/99	B
	BP	7/1/99	9/15/99	B
	DIA	1/20/99	9/15/99	S
	Extreme	9/99		A
	FOK	7/1/99	9/15/99	E
	LS	7/1/99	9/15/99	B
	MOE	1/20/99	9/15/99	A
	MOE	9/15/99	6/30/00	B
	SE	7/1/99	9/15/99	E
	SupeSpee	9/30/98		B
	TR	7/1/99	9/15/99	B
	Whales	9/99		B
Buffalo Reg	Everest	6/6/99	12/31/99	
Buford Reg	IOTS	8/13/99	12/31/99	
	Trex	8/13/99	12/31/99	
Calgary EC	CV	3/21/97	12/31/99	
	DIS	1/1/98	12/31/99	
	Extreme	3/31/99	10/31/99	A
	SOLOE	3/16/95	12/31/99	
	Trex	12/18/98	11/30/99	
	Wolves	4/30/99	9/30/99	A
Calgary SC	Africa	7/99	9/99	S
	OG	2/11/99	10/31/99	A
	Speed	6/1/96		S
	Speed	1/1/98		B
	WATE	5/12/97		B
Cape Town	AEK	11/15/98		B
	Alaska	3/19/99	9/18/00	
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/12/98		A
	Wolves	7/1/99	7/1/00	
Castle Rock	EMSH	5/1/99	10/31/99	A
Cathedral City	Everest	4/1/99		A
	MTM	4/1/99		B
	T90	5/27/99		E
	TR	7/26/99		
	Trex	5/1/99	10/31/99	A
	WOC	7/2/99	11/2/99	
Charlotte	MOE	5/29/99	11/24/99	A
	Trex	7/3/99	3/3/00	
Chattanooga	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	Trex	8/14/99	2/28/00	
	WOC	10/10/98	10/27/99	
Chicago MSI	Amazon	5/7/99	1/15/00	A
	MOF	5/7/99	10/15/99	B
	TBAA	2/1/96	2/00	S
Chicago NP	E3D	3/31/99	3/31/00	A
	Everest	7/15/99	12/31/99	
	ITD	1/1/99	12/31/99	S
	MTA	1/1/99	1/1/00	S
	S&R	9/22/99	1/31/00	
	Trex	11/7/98	10/31/99	A
Cincinnati	AEK	2/12/99	2/12/00	
	MOE	6/12/99	10/15/99	A
Cleveland	Alaska	3/15/99	10/15/99	A
	MOE	1/1/99	12/31/99	
Cocoa	Antarc	2/1/99	1/31/00	
	TRF	9/99	5/00	
Columbus Mar	RSATM	7/2/99	10/28/99	E
Coomera	MOF	1/1/99	12/31/99	A
Copenhagen	CV	9/2/98		B
	Everest	3/28/98	11/15/99	B
	Extreme	8/23/99		A
	GP	9/1/98	11/15/99	B
	MOE	6/26/99	10/1/99	A
	MTM	10/23/97	12/31/99	
	Trex	11/28/98	11/15/99	B
	WABOS	6/1/96	9/1/99	
Corsicana	TBAA	6/1/99	9/30/99	A
Dallas AA	SOA	2/26/99		
Dallas Cmk	Trex	9/9/99	9/3/00	
Dallas SP	Amazon	3/13/99	12/31/99	A
	MOE	3/13/99	12/31/99	B
	MOF	9/25/99	12/31/99	A
	MTM	9/25/98	9/24/99	B
	SupeSpee	5/22/98		B
	TR	9/25/99	10/17/99	B
	TTL	9/24/98	12/31/99	B
Dayton	CV	9/1/97	9/7/99	S
	Everest	6/15/99	9/6/99	
	MOF	6/1/99	1/3/00	
	TF	1/1/97	12/31/99	
Denver	Alaska	6/11/99	10/7/99	A
	Everest	6/11/99	2/10/00	E
	MOE	6/11/99	2/10/00	A
Detroit	MOE	9/30/99	2/29/00	
	TR	1/99	12/99	
	Whales	6/99	12/99	
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	ITD	6/24/99	12/23/99	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	Trex	12/26/98	9/30/99	
Duluth	Antarc	6/11/99	10/1/99	B
	DIA	6/6/98	12/31/99	
	Trex	6/11/99	10/1/99	A
Dusseldorf NeUe	ATSOT	10/15/98		
	E3D	3/25/99	3/25/00	A
	L5	8/26/99	8/25/01	
	Trex	8/31/99	12/31/00	
Edmonton FP	E3D	5/14/99	12/99	A
	Extreme	6/11/99	12/31/99	A
	Trex	9/1/99	2/12/00	
Edmonton SSC	MTM	1/9/98	6/30/00	
	Wildfire	5/14/99	9/6/99	A
Fort Lauderdale	Alaska	7/2/99	6/6/00	A
	ITD	6/4/97	11/30/99	B
	MTA	7/2/99		
	Trex	1/22/99	1/22/00	
Fort Worth	AEK	4/16/99	11/4/99	
Frankfurt NeUe	AEK	8/26/99	6/30/01	
	ATSOT	4/1/99	1/1/00	
	Everest	4/1/99	9/30/99	
	L5	8/26/99	8/25/00	
	MOTM	1/4/99	1/4/00	B
	Whales	4/1/99	10/1/99	
	WOC	4/1/99		
Galveston	E3D	5/28/99	5/27/00	A
	Trex	12/26/98	12/24/99	A
Gatlinburg	Alaska	7/1/99	12/31/99	A
	GC	7/17/98	12/30/99	A
Grand Canyon	GC	3/1/99	10/31/99	A
Gurnee	TTL	4/17/99	10/31/99	A
Hague	AEK	4/12/99	10/11/99	B
	DIA	9/28/99	10/10/99	F
	Extreme	4/27/99	10/31/99	A
	MTM	9/28/99	10/10/99	F
	Wildfire	7/1/99	1/1/00	B
Halifax	E3D	5/19/99	12/99	A
	ITD	1/15/99	12/31/99	
Hampton	Everest	7/16/99	9/6/99	E
	L5	1/8/99	6/30/00	
	MOE	3/26/99	9/26/99	B
	MTM	9/10/98	6/30/00	S
	T90	9/10/98	9/7/99	S
	TR	7/16/99		A
	Trex	5/28/99	11/30/99	
Harrisburg	GP	9/9/99		A
	ITD	9/9/99		E
Hastings	Antarc			S
	DIS			S
	FOK			S
	LS	6/8/99	9/6/99	E
	SC	6/8/99	9/20/99	B
	TR	6/8/99	9/20/99	A
	TR	9/21/99	12/3/99	B
	Wolves	9/21/99	12/6/99	A
Hibbing	Whales	6/7/99		A
Hong Kong	CV	2/10/98		S
	Everest	4/28/99	10/11/99	A
	GP	4/1/99		S
Honolulu Con	Closed	7/1/99	10/1/99	
Houston MNS	Alaska	6/4/99	10/14/99	B
	MOE	6/4/99	10/14/99	A
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/16/99	3/30/00	B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
	MTM	6/28/97	12/31/01	
Hull	Alaska	7/1/99	2/28/00	A
	Everest	3/15/99	9/6/99	B
	Whales	7/1/99	10/28/99	B
Huntsville	MTM	6/3/98	5/1/00	
	TR	5/28/99	9/7/99	
	Wildfire	9/7/99	12/31/99	B
Hutchinson	AEK	9/10/99	3/00	
	DIA	10/7/85	6/17/00	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	MTM		12/31/00	S
	TR	5/28/99	11/18/99	A
	Trex	1/4/99	9/9/99	B
	Whales	9/1/99	2/1/00	
Ichikawa	ChanJian	8/24/99	11/28/99	A
Indianapolis CMI	TR	4/30/99		
Indianapolis WR	AEK	6/25/99	11/24/99	A
	E3D	5/28/99	11/4/99	A
	L5	8/7/97	8/15/01	
	MTA	4/99	9/99	
	MTM	8/7/97	2/27/01	
	SupeSpee	4/16/99	12/31/01	
	Trex	11/5/98	11/9/99	A
Irvine Edw	AlienAdv	8/17/99	12/31/99	A
	Extreme	6/4/99	12/31/99	B
	ITD	1/1/98	12/31/01	S
	Trex	10/23/98	12/31/01	
Jersey City	IOTS	4/23/99	10/21/99	A
	MOE	4/23/99	10/21/99	B
Kagoshima	MOE	4/1/99	10/7/99	
Kansas City Zoo	AEK	7/10/99	5/14/00	B
	GP	5/15/99	9/15/99	B
	TR	1/16/99	10/31/99	B
	Wolves	7/10/99	10/15/99	A
	Wolves	7/10/99	6/30/00	A
Kaohsiung	HD	11/9/98	11/8/99	A
	Trex	7/1/99	6/30/00	A
Katoomba	LS	8/26/99	8/25/00	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kuala Lumpur NP	MOE	5/15/99	5/16/00	
Kyoto	Alaska	3/21/98	2/28/02	
La Coruna	Whales	10/23/98	9/30/99	A
Laie	Everest	5/17/99		A
	PO	12/31/91		A
Langley FP	E3D	5/19/99	12/99	A
	MOE	8/10/99	1/31/00	
Las Palmas	LS	6/24/99	6/23/00	
Las Vegas Lux	ITD	1/1/99	12/31/99	S
	L5			S
	MOE	2/11/99	12/31/99	B
	T40			S
	Trex	2/11/99	12/31/99	A
Leon Exp	MOE	6/1/99	12/1/99	
Leon Ram	Seasons	9/99	1/00	
	SupeSpee	7/23/99	7/22/00	
Lincolnshire	ATSOT	7/26/99		
	S&R	9/99	2/00	
Little Rock	AEK	9/29/99	9/29/00	
	MOF	6/15/99	12/15/99	
	OG	3/26/99	9/99	
	Trex	1/15/99	1/14/00	
London BFI	DIS	6/11/99		
	ITD	6/11/99		
	OMATS	6/18/99	12/31/99	
London ONT	BP	7/1/98		S
	CV	4/98	12/31/99	S
	DIS	5/1/99		S
	FOK	6/1/97		S
	ITD	11/30/98		S
	L5	6/4/99	12/31/99	A
	MG	9/16/97		S
	SFTGS	8/6/99		A
	SI	12/97		S
	SupeSpee	12/1/98		S
	TR	4/1/99		S
	Trex	6/4/99		A
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	Everest	2/26/99		B
	GC	9/5/99	10/31/99	
	IOTS	6/25/99	12/31/99	A
	Wildfire	7/30/99	12/31/99	A
Louisville	AEK	6/6/99	10/15/99	B
	GC	9/2/99	10/3/99	
	MOE	6/6/99	10/15/99	A
	RSATM	9/6/99	10/3/99	F
	T40	9/6/99	10/3/99	F
	Trex	9/99	5/00	
Lubbock	GBR	2/5/99	10/5/99	B
	GC	6/6/97	9/1/99	S
	MTA	7/2/99	12/2/99	B
	Trex	6/4/99	12/31/99	A
Lucerne	BP	3/1/99	2/29/00	
	Extreme	5/1/99		
	FTM	10/2/98	12/31/99	
	IA	9/1/99	3/31/00	A
	MTM	7/1/99		A
	RSATM	7/1/98		E
	SileSky	10/19/98	12/31/99	S
	SOLOE	7/1/99		B
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/10/97		
Madrid	ATSOT	10/27/98		
	IA	10/22/98	12/31/99	
	ITD	5/5/99	6/24/00	
Matsuyama	Closed	9/97	12/31/99	
Melbourne	E3D	5/20/99	5/00	A
	Everest	5/98	12/11/00	
	Extreme	3/25/99	9/30/99	A
	MOE	2/1/99	2/1/00	
	OG	9/16/99	8/31/00	
	OMATS	8/2/99		
	Trex	12/3/98	11/14/00	

Theater	Film	Open	Close	Status
Memphis Pink	Everest	5/1/99	10/1/99	A
	GP	5/1/99	10/1/99	B
Mexico City Pap	Amazon	9/27/99	5/26/00	A
	Everest	3/6/99	11/5/99	B
	TR	3/6/99	11/5/99	A
Miami	Extreme	6/1/99	12/31/99	B
	ITD	4/99	10/99	
	Trex	1/22/99	12/31/99	
Milwaukee	Alaska	3/6/99	10/1/99	A
	MTA	9/13/99	12/31/99	S
	SupeSpee	5/15/99	12/3/99	A
Mississauga FP	E3D	7/1/99	12/31/99	A
Mobile	Alaska	5/21/99	1/15/00	
	MTM	1/8/99	11/15/99	
	TR	9/15/99		
Monterrey Mex	TR	7/29/99	11/30/99	A
Montpellier Gau	ATSOT	11/11/98		
	DIA	1/20/99	1/19/00	
	Extreme	5/5/99	5/31/00	A
	Trex	3/24/99	3/23/00	
Montreal FP	E3D	6/17/99	12/31/99	A
	Everest	6/18/99	12/31/99	
Montreal VP	Extreme	4/16/99	9/6/99	A
	MOE	4/13/99	9/6/99	A
Morelia Ram	ROF	8/99	12/99	
	SupeSpee	7/23/99	7/23/00	
Munich	AEK	5/1/99	2/1/00	
	ATSOT	3/11/98		B
	Extreme	4/12/99	4/30/00	A
	ITD	1/7/99	1/6/00	
	Trex	7/29/99	4/28/00	
	Whales	1/3/97		B
	Yell	11/6/97		B
Myrtle Beach	Extreme	7/1/99	3/31/00	A
	IOTS	5/1/99	12/31/99	
	MOE	1/1/99	12/31/99	
	MTA	9/1/99	4/30/00	
	Trex	11/13/98	10/8/99	
	Wolves	3/1/99	2/28/00	A
Nagano Hot	ShinSymp	10/96	12/00	A
Nagashima	SE	9/1/98	8/31/00	
New Orleans	Trex	5/1/99	4/1/00	
New Rochelle Reg	IOTS	9/24/99	12/31/99	
	Trex	9/24/99		
New York AMNH	Amazon	11/2/98	10/99	B
	Everest	6/12/99	1/5/00	A
New York Sony	ATSOT			B
	E3D	3/31/99	3/31/00	A
	Extreme	6/4/99	2/4/00	B
	ITD	5/95	12/99	S
	L5	1/1/99	12/31/99	S
	S&R	9/22/99	1/31/00	
	Trex	10/23/98	10/8/99	
Niagara	MOE	5/7/99	10/31/99	B
	Niagara	7/1/86		A
Norfolk	LS	6/1/94		A
	ROF	12/26/98		B
Norwalk	Everest	1/1/99	10/21/99	B
	IOTS	6/18/99	10/21/99	A
	MTM	1/1/99	10/21/99	E
	T90	11/20/98	12/31/99	S
	Trex	1/1/99	10/21/99	A
Nyack	AEK	5/99	11/99	
	Extreme	6/1/99	12/31/99	B
	ITD	9/25/98	1/20/00	
	Trex	2/12/99	12/31/99	
Omaha	AEK	7/1/98	3/31/00	
	ITD	3/29/98	3/31/00	
	MOE	3/27/99	9/27/99	
Ontario Edw	AlienAdv	8/17/99	12/31/99	A
	AEK	1/31/99	6/30/00	
	Extreme	6/4/99	12/31/99	B
	ITD	11/26/97	12/31/01	
	L5	7/1/98	12/31/01	
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	5/31/99	6/00	S
	Antarc	7/23/99	9/30/99	A
	Beavers	3/26/99	9/30/99	
	DIS	7/23/99	9/30/99	B
	LS	5/28/99	9/6/99	B
	ROF	5/28/99	9/30/99	B
Orlando Muv	ITD	9/99	12/31/99	
	SE		11/30/99	
	Trex	9/99	12/31/99	
Orlando SC	GP	8/1/99	10/31/99	B
Osaka Sak	Alaska	10/1/98	12/1/99	
Osaka Sci	L5	5/28/99	11/30/99	
Osaka Sun	AEK	4/1/99	9/30/99	
	E3D	7/1/99	12/31/99	A
Oslo	Africa	5/99	4/00	
	BP	5/1/99	7/31/00	
	Extreme	3/12/99	3/12/00	A
	LS	11/1/98	10/31/99	
	OMATS	9/99		
	RSATM	7/4/98	7/3/00	E
	SupeSpee	7/1/99	9/30/99	
	Trex	9/1/99	3/1/01	
Oulu	TR	4/27/99	4/26/00	A
Paris Def	Extreme	5/5/99	9/21/99	
	MOE	10/21/98	9/21/99	
	OG	5/5/99	9/21/99	
Paris Geo	Everest	3/11/99	10/10/99	
	IOTS	6/30/99	2/2/00	A
	MOE	11/18/98	11/7/99	B
	SE	5/18/98	11/30/99	S
	TR	6/25/98	11/7/99	B

Theater	Film	Open	Close	Status
Pensacola	DIA	3/6/99	9/6/99	B
	DIS	8/1/99	1/31/00	
	MOF	11/8/96		A
Perth Omni	AEK	3/1/99	12/31/99	
	Antarc	2/92		S
	CV	1/1/97	12/31/99	B
	DIS	2/95		S
	Extreme	7/1/99		
	GC	7/3/99	9/30/99	
	IOTS	9/15/99	1/31/00	
	LS	6/95		S
	MOE	5/1/99	12/31/99	
	Niagara	7/3/99	9/30/99	
	ROF	10/91		S
	TR	4/4/98	12/31/99	A
	Trex	3/3/99	12/31/99	
	WABOS	11/1/97	12/31/99	
Philadelphia	Everest			S
	MOE	1/2/99	9/13/99	A
	MOF	9/10/99	2/13/00	A
	Seasons	9/11/98	11/12/99	B
	Wildfire	7/2/99	9/9/99	A
	Wildfire	9/10/99	2/13/00	B
	Yell	9/10/99	2/13/00	B
Phoenix	TBAA	6/1/99	11/30/99	B
	Wolves	6/1/99	12/14/00	A
Pittsburgh	Everest	9/7/99	3/5/00	B
	GP	5/15/99		S
	MOE	5/14/99	10/14/99	A
	SC			S
	SE			S
	TR	12/11/98	9/6/99	B
	TTL			S
	Yell			S
Poitiers Imax	MOE	2/5/99	2/5/00	A
Poitiers Imax 3D	WOC	5/98	5/00	A
Poitiers Omni	Everest	2/1/99	11/30/99	
Portland	AEK	2/5/99	6/30/00	B
	DIS	5/28/99	9/6/00	
	Extreme	7/23/99	1/23/00	A
	MOE	9/30/99	2/29/00	
	Trex	2/5/98	10/1/99	A
Providence	Everest	9/99	3/00	
Puebla	IA	10/98	9/30/99	
Quebec	AEK	6/22/99	10/25/99	B
	E3D	6/22/99	10/25/99	A
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	GP	3/99	9/99	A
	IA			S
	Trex	6/99	6/00	
Reno FP	Africa	1/1/98		S
	Alaska	6/22/99	1/4/00	A
	LS			S
Reno NBS	Wildfire	7/9/99	1/1/00	A
Richmond FP	E3D	5/19/99	12/99	A
	Extreme	4/9/99	10/31/99	B
	Trex	12/18/98	2/12/00	
Richmond VA	DIS	9/8/98	3/1/02	S
	Everest	5/24/99	12/3/99	B
	MOE	5/22/99	12/3/99	A
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	8/1/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Roanoke	GC	7/3/99	7/3/00	
	MOE	7/3/99	7/3/00	
	PDF	7/3/99	7/3/00	
	TBAA	7/3/99	7/3/00	
	Whales	7/3/99	7/3/00	
Rochester MSC	Everest	3/5/99	10/1/99	A
Rotterdam	AEK	4/29/99	10/28/99	
	Extreme	4/27/99		A
	Wildfire	7/1/99	1/1/00	B
Sacramento	Everest	7/8/99	9/30/99	B
	Trex	7/8/99	9/30/99	A
Saint Augustine	AEK	4/15/99	10/99	
	GC	9/1/99	2/1/00	
	OG	4/25/99	10/14/99	
Saint Louis Arch	GAW	3/3/97	5/28/00	A
	Wolves	5/29/99	5/28/00	A
Saint Louis SC	Alaska	5/4/99	9/6/99	
Saint Paul	Alaska	6/18/99	10/17/99	
	Closed	9/6/99	12/3/99	
San Antonio	Alamo	1/88	12/99	A
	Alaska	5/1/99	9/21/99	
	MOE	8/27/99	12/27/99	
San Diego RHF	Alaska			S
	Everest	7/3/98	9/30/99	B
	IOTS	5/14/99	9/30/99	A
	MOE	5/14/99	9/30/99	B
	OG	9/99	8/00	
	SupeSpee	3/1/99	2/28/01	S
San Francisco	ITD	6/16/99	6/16/00	
San Jose	Everest	4/30/99		B
	LS	4/30/99		A
San Simeon	Everest	6/26/99	12/15/99	
	HCBTD			A
Sandusky	Extreme	5/8/99	10/10/99	A
Santa Clara	Extreme	5/1/99	11/30/99	A
Sapporo UCI	Trex	5/22/99	11/21/99	
Scottsdale	AEK	10/8/98	11/26/99	A
Seattle Omni	Alaska	5/13/98		B
	Amazon	5/13/99		A
	EMSH			A
	Whales	7/18/97	12/31/99	B

Theater	Film	Open	Close	Status
Seattle PSC 1	Wolves	6/99		
Seattle PSC 2	ITD	3/1/99	10/19/99	
	MOE	3/99	12/99	
	Wolves	6/1/99	6/1/01	A
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	3/1/99	10/31/99	A
Seoul	Everest	7/24/99	1/23/00	
	TR	4/99		
Seville	Closed	1/99	7/00	
	Everest			
Shakopee	Extreme	5/8/99	9/26/99	A
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shreveport	Everest	7/99	3/00	
Singapore DC	E3D	6/99	12/99	
Singapore SC	MOE	5/1/99		A
	Trex	2/2/99	9/12/99	A
	Wildfire	9/1/99	2/00	A
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	Trex	3/18/99		
	WOC	2/21/98		
Sioux Falls	LS	6/1/99	9/30/99	A
Speyer Dome	AEK	8/18/99	2/17/00	B
	CV	7/2/98	10/31/99	A
	LS	11/19/97		B
	ROF	8/1/97		B
Speyer Imax	Africa	9/16/95		B
	BP	5/18/95	12/31/99	S
	Everest	4/3/98		A
	Extreme	4/2/99	4/30/00	A
	GC	5/19/95		B
	SupeSpee	4/2/98	9/30/99	E
Spokane	Trex	4/2/99	3/31/00	A
Stockholm	Alaska	3/12/99		B
	Amazon	3/12/99	9/23/99	B
	BP	3/12/99		B
	Everest	3/12/99		B
	Extreme	3/12/99		B
	IOTS	9/24/99		A
	LS	3/12/99	9/23/99	B
Sudbury	Africa		9/6/99	S
	DIA	6/18/94	9/30/99	
	GF	6/19/99	9/30/99	A
	TR	6/19/99	9/30/99	B
Sydney	E3D	5/20/99	5/00	A
	Everest	3/15/98	12/31/00	
	Extreme	3/25/99	11/30/99	A
	MOE	2/1/99	2/1/00	
	OG	9/16/99	8/31/00	
	OMATS	7/19/99		
	Sydney	8/19/99		
	Trex	12/3/98	11/14/00	
Syracuse	Africa	6/26/99	2/29/00	S
	Beavers	6/27/99	6/30/02	S
	Everest	6/26/99	11/5/99	B
	LS	6/26/99	3/4/00	B
	MTM	6/26/99	11/5/99	A
	Speed	2/28/98		S
	SupeSpee	9/1/97	6/30/02	S
	TTL	10/15/97	4/30/00	S
Taejon MST	TBAA	12/31/98	12/31/00	
Taichung	GP	1/1/99	12/31/99	A
	HH	10/17/97	12/31/99	
	MOE	7/1/99	6/30/00	A
	Taiwan	1/1/92		B
Taipei AM	CV	2/4/97	2/4/00	
	MOE	2/99	2/00	
	TF	7/15/99	7/14/00	
Taipei MCRC	Alaska	2/1/99	1/31/00	
	Wildfire	7/1/99	6/30/00	
Tampa MOSI	Africa	12/19/97	9/30/00	S
	Alaska	3/17/99	9/30/00	B
	DIS	12/1/95		S
	Dolphins	3/17/99	9/30/00	A
	Everest	11/20/98	9/30/99	B
	LS	5/28/99	9/30/00	B
	ROF	3/27/98	9/30/99	S
	SE	12/1/98	9/30/00	S
	TF	12/1/98	9/30/99	S
	Trex	5/28/99	9/30/00	A
	TRF	3/20/96	9/30/99	S
	TTL	7/1/95		S
Tampico Ram	SFTGS	9/99	10/00	
	SupeSpee	7/23/99	7/22/00	
Tempe	AEK	10/8/98	11/26/99	B
	Extreme	6/99		B
	ITD	10/1/98	12/31/99	S
	Trex	1/14/99	12/31/99	B
Tianjin	Africa	1/1/98	12/31/00	
Tijuana	Everest	6/5/99	1/4/00	
	Trex	3/6/99	9/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
Tokyo IMAX	Africa	4/18/98		B
	E3D	7/1/99	12/31/99	A
	OMATS	7/3/99	9/30/99	B
	Trex	7/3/99	9/30/99	B
Toronto FP	E3D	5/19/99	12/99	A
	Extreme	6/11/99		B
Toronto OP	Amazon	5/1/99	4/30/00	
	FEOC	7/7/99		
	MOE	1/99	12/99	
Toronto OSC	CV	11/1/97	11/1/99	

Theater	Film	Open	Close	Status
	Everest	5/7/99		B
	GP	9/99	3/00	A
	SE	3/6/98	3/31/02	S
	Wolves	5/7/99	12/31/99	A
Townsville	MOE	7/1/99	11/1/99	
	TR	2/1/99		
Tsuruga	AEK	9/1/99	3/31/00	A
Valencia Edw	Extreme	7/99		B
	Trex	7/2/99	12/31/00	
Valencia Spn	BP	4/17/99	4/16/01	
	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	Alaska	6/4/99		B
	DIS	10/7/97	12/31/99	
	Extreme	4/9/99		A
	IOTS	6/4/99	12/31/99	
	ITD	3/1/97	12/31/99	B
	T40	6/1/97	12/31/99	B
	Trex	12/18/98	12/31/99	A
Vancouver SW	CV	11/7/97	11/7/00	S
	Everest	1/5/99		B
	OG	9/15/99	3/00	A
	SupeSpee	8/16/99	9/6/99	B
	Wolves	4/15/99	10/12/99	A
Vantaa	OG	9/1/99	8/31/00	
Vaughan FP	E3D	5/19/99	12/99	A
	Extreme	7/2/99	1/30/00	B
	SE	9/1/99	6/19/00	
	Trex	2/12/99	2/12/00	

Theater	Film	Open	Close	Status
Victoria	MOE	5/11/99	12/99	A
	Wolves	9/25/99		A
Vienna	AEK	7/2/99	9/30/99	E
	Antarc	7/2/99	9/30/99	B
	DIA	7/20/99	12/31/99	
	Extreme	7/2/99	9/30/99	A
	SupeSpee	7/2/99	9/30/99	B
	WATE	7/2/99	9/30/99	B
	Wolves	7/2/99	9/30/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG		6/15/00	S
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	LB	6/96	4/01	B
	Trex	1/8/99	4/30/01	
Wakayama	Africa	9/1/99	10/10/99	A
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	TF	7/1/76		A
	Wildfire	3/12/99	9/12/99	E
	Wolves	6/1/99	12/1/99	E
Wash NMNH	AEK	5/12/99	12/31/00	A
	MOE	5/99	12/99	
Winnipeg	AEK	7/1/98	11/26/99	
	Extreme	6/18/99		A
	IOTS	7/16/99		
	Trex	12/12/98		
	Wildfire	6/18/99		S
Xalapa	Alaska	3/1/99	10/31/99	A

Theater	Film	Open	Close	Status
Yellowstone	Alaska	6/27/99	10/1/99	B
	Wolves	4/1/99		A
	Yell	6/94		A
Yunelin Hsien 1	Alaska	2/1/99	1/31/00	
	MOE	1/1/99	12/31/99	
	Whales	1/1/99	12/31/99	
Zion	Whales	7/9/99	12/31/99	B
	ZC	4/1/99	10/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999		nWP
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		SDA
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
FTM	Freedom to Move, A	1985		IMAX
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea, The	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		SDA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OG	Olympic Glory	1999		MEGA
OMATS	Old Man and the Sea, The	1999		OEI
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PDF	Patrouille de France, La (aka Maximum Velocity)	1999		unk
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX

Film	Title	Year		Dist
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	unk
SFTGS	Search for the Great Sharks	1992		SMM
ShinSymp	Shinsyu Symphony	1995		SDA
SI	Survival Island	1995		IMAX
SileSky	Silent Sky	1977		IMAX
SOA	Spirit of American	1999	870	unk
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SupeSpee	Super Speedway	1997		SLC
Sydney	Sydney: Story of a City	1999		TBS
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
Taiwan	Taiwan	1992		unk
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DTI
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

September 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
68	Trex	12	CV	5	T40	2	Seasons	1	PDF
54	Everest	12	GP	4	Beavers	2	SI	1	PO
50	MOE	12	OG	4	IA	1	Alamo	1	RFTS
39	Extreme	12	Wildfire	4	LB	1	ChanJian	1	Sedona
31	AEK	11	ATSOT	4	SC	1	Discov	1	ShinSymp
28	Alaska	11	DIA	3	FOK	1	Dolphins	1	SileSky
27	ITD	10	Amazon	3	Niagara	1	EOTS	1	SOA
27	TR	9	SE	3	SFTGS	1	FEOC	1	Sydney
23	E3D	7	MOF	3	SOLOE	1	Flyers	1	Taiwan
21	LS	7	ROF	3	Speed	1	FMHG	1	Urushi
18	MTM	7	Yell	3	T90	1	FTM	1	VLBP
18	Whales	6	Antarc	3	TRF	1	GAW	1	ZC
16	Wolves	6	MTA	3	WABOS	1	GBR		
15	Africa	6	RSATM	3	WATE	1	GF		
15	SupeSpee	6	TBAA	2	AA	1	HC		
14	GC	6	TF	2	EMSH	1	HCBTD		
14	IOTS	6	TTL	2	FP	1	Heart		
14	L5	6	WOC	2	HD	1	HH		
13	DIS	5	OMATS	2	Imagine	1	MOTM		
12	BP	5	S&R	2	MG	1	Ozarks		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

20th Century-Fox
10201 W. Pico Blvd.
Bldg 88, Suite 208
Los Angeles, CA 90035 USA
Tel: 310-369-3288

American Museum of Natural History
79th Street & Central Park West
New York, NY 10024 USA
Tel: 212-769-5000
Fax: 212-769-5233
http://www.amnh.org/

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

BFI IMAX Theater
1 Charlie Chaplin Walk
South Bank, Waterloo
London, SE1 8XR ENGLAND
Tel: +44-171 902 1210
Fax: +44-171 902 1212

Carnegie Institution of Washington
1530 P Street, NW
Washington, DC 20005 USA
Tel: 202-387-6400
http://www.ciw.edu/

Century Theatre
3931 9th Ave. SW
Fargo, ND 58103 USA
Tel: 701-281-1335

Chiba Museum of Science and Industry
1-1-3 Onitaka
Ichikawa, Chiba Pref. 272 JAPAN
Tel: +81-473-79-2000
Fax: +81-473-79-2221

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-229-1440
Fax: 714-229-7128
http://www.christieinc.com

Cinema Entertainment Corp.
PO Box 1126
St. Cloud, MN 56302 USA
Tel: 320-251-9131
Fax: 320-251-1003

Cinema Plus Pty. Ltd.
Locked Bag A5035
Sydney, NSW 1235 AUSTRALIA
Tel: +61-2-9286-0200
Fax: +61-2-9261-2494
http://www.imax.com.au

Cinesell Japan, Inc. **CJI**
1-9-15 Akasaka, Minato-ku
Tokyo, 107-0052 JAPAN
Tel: +81-3-3582-2691
Fax: +81-3-3589-3209

Consolidated Amusement Company, Ltd.
1601 Kapiolani Blvd, Ste 1250
Honolulu, HI 96814 USA
Tel: 808-952-5800

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104-8414 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Blvd, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Dunbartonshire Enterprise
Loch Lomond Project Site Office
Old Luss Road
Balloch, G83 8QW SCOTLAND, UK
Tel: +44-1389-721500
Fax: +44-1389-720603

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203
Tel: 213-464-613l
Fax: 213-464-5886

Electrohome Ltd.
809 Wellington St. N.
Kitchener, ON N2G 4J6 CANADA
Tel: 519-744-7111
Fax: 519-749-3139

Euromax
c/o NMPFT, Pictureville
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-770-199
Fax: +44-1-274-770-199

Extreme Productions **EP**
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Giant Screen Sports **GSS**
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Giant Screen Theater Assoc.
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-523-8146
Fax: 705-523-9844
http://www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
Fax: +262 24 49 99

Gulf Coast Exploreum Museum of Science
PO Box 1968
Mobile, AL 36633 USA
Tel: 334-478-3800
Fax: 334-471-4686

Gulliver
5 Place du General Leclerc
Levallois Perret, 92300 FRANCE
Tel: +33-1 40 89 03 04
Fax: +33-1 47 58 89 08
http://wwwusers.imaginet.fr/#seventy/

Guy Zajonc Productions, LLC
8514 S. Sagewood Road
Spokane, WA 99223 USA
Tel: 509-448-1328
Fax: 509-448-1504
http://www.cveltd.com

H5B5 Media AG
Rosenheimer Strasse 145 F
Munich, Bavaria 81671 GERMANY
Tel: +49-89 4525 4741
Fax: +49 89 4525 4747
http://www.h5b5.com

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250
http://www.helio.com.au/index.html

Henry Ford Museum
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231
http://www.hfmgv.org/

Hilton Hotel and Towers
1335 Avenue Of The Americas
New York, NY 10019 USA
Tel: 212-586-7000

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Ideal Entertainment
8787 Shoreham Drive #602
Los Angeles, CA 90069 USA
Tel: 323-939-3399
Fax: 323-939-3009

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026
Tel: 310-305-8081
Fax: 310-305-7563

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Ltd. **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Blvd, Ste 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

Large Format Cinema Assoc.
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

Larry H. Miller Group
5650 South State Street
Murray, UT 84107 USA
Tel: 801-264-3100
Fax: 801-264-3198

Laserium
6911 Hayvenhurst Avenue
Van Nuys, CA 91406 USA
Tel: 818-997-6611
Fax: 818-787-7952
http://www.laserium.com

Liberty Science Center
Liberty State Park, 251 Philip St.
Jersey City, NJ 07305-4699
Tel: 201-451-0006
Fax: 201-451-6383
http://www.lsc.org/

Lightstorm Entertainment
919 Santa Monica Boulevard
Santa Monica, CA 90401 USA
Tel: 310-656-6100

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

Mandalay Media Arts
10635 Santa Monica Blvd, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

Media Technology Source, Inc.
10501 Florida Avenue South
Minneapolis, MN 55438 USA
Tel: 612-829-0161
Fax: 612-829-0166
http://www.mediatechsrc.com/

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Motion International Large-Format **MILF**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CAN.
Tel: 514-844-1761
Fax: 514-985-4459

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
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Fax: +43-1-876-871510

Museum of Science and Industry **MSI**
57th Street and Lake Shore Dr.
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Film Board of Canada
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000

NMSI Trading Ltd.
Science Museum
Exhibition Road, South Kensington
London, SW7 2DD ENGLAND
Tel: +44-171 938-8008
http://www.nmsi.ac.uk/welcome.html

Northern Sun Productions
8271 Melrose Avenue, Suite 200
Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

nWave Pictures
3000 Olympic Blvd.
Santa Monica, CA 90404 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CAN.
Tel: 514-874-9551
Fax: 514-874-9068

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND
Tel: +44-171-928-9882
Fax: +44-171-928-9886
http://www.principalmedia.com/

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

RPG Productions, Inc.
400 South Victory Boulevard, Ste 201
Burbank, CA 91502 USA
Tel: 818-848-0240
Fax: 818-848-2846

Science Museum of Minnesota **SMM**
30 E. 10th Street
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/
Science Museum of Western

Directory, cont'd

Virginia
One Market Square
Roanoke, VA 24011 USA
Tel: 540-342-5710

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
http://www.sciencenorth.on.ca/

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment, Inc. **SHE**
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-687-5455

Sonics Associates, Inc.
2111 Parkway Office Circle
Birmingham, AL 35244 USA
Tel: 205-733-0500
Fax: 205-733-0569

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
http://www.theatres.sre.sony.com/imax/

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

TAARNA Studios
305 del la Commune West
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Total Big Screen Distribution Pty Ltd.
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

U.S. Space and Rocket Center
One Tranquility Base
Huntsville, AL 35807 USA
Tel: 205-721-7110
Fax: 205-721-7180
http://www.ussrc.com

United Cinemas International, Ltd.
Lee House, 90 Great Bridgewater Street
Manchester, M1 5EW ENGLAND, UK
Tel: +44-1635-569302
Fax: +44-1635-509298
http://www.uci-cinemas.co.uk/index.html

Waldorf Astoria Hotel
301 Park Ave
New York, NY 10022 USA
Tel: 212-355-3000

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521 USA
Tel: 818-560-2039

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classifieds

POSITION OPENINGS

LFCA 2000 Conference Producer

Large Format Cinema Association seeks behind-the-scenes star to produce Conference and Large Format Film Festival, scheduled May 17-20, 2000 in L.A. Paid, freelance, part-time position for energetic, detail oriented, proactive person based in L.A. Responsible and outgoing, excellent organizational, computer, telephone, writing, and people skills. Start immediately. 10-20 hrs/month through October, 20-40 hrs/month November-January, 40+ hours/week February-May.

Fax cover letter and resume to Jack Shishido, 818-840-6189. No telephone calls.

Customer Service Technician

Leading provider of worldwide entertainment attractions is looking for a qualified technician to perform installations and service Iwerks 15/70 projection system. Prefer BS in Electrical Eng., minimum 1 year technical experience, extensive knowledge of electronics, electrical, and mechanical systems, possess excellent communication and people skills. Extensive travel.

Resume/salary history to:
Iwerks Entertainment
Job code R14,
4540 W. Valerio St.,
Burbank, CA 91505-1046.
Fax: 818-840-6183
NO CALLS ACCEPTED
AN EEO Employer

Operations/Group Sales/Marketing

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John Bilsborough
National Amusements, Inc.
200 Elm Street
Dedham, MA 02027
Jbilsborough@national-amusements.com

Multiple Positions

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports
815 W. Van Buren, Ste 305
Chicago, IL 60607
312-243-9740
Fax: 312-243-9739

Theater Programs Manager, Denver

The **Denver Museum of Natural History** is seeking a **Theater Programs Manager**. This position has the responsibility for operations of the IMAX Theater and Planetarium, as well as audio-visual services for the entire Museum. Candidates for the position must have a bachelor's degree in science, engineering, education, astronomy, business administration or equivalent experience; at least three years of management experience; technical understanding of operations of a large-format film theater and planetarium; and, a creative and innovative mind to blend education, the theater media, and scientific information. Necessary skills include: leadership; organization; communication orally, in written form, and through programs; demonstrated ability to work in a team atmosphere; working knowledge of the principles and procedures of budgeting and planning; and the ability to manage projects. Supervisory responsibilities of this position include Planetarium Production Team Coordinator, Technical Operations Team Coordinator, Event Services Team Coordinator, IMAX Theater Team Coordinator, Theater Programs Coordinator, and indirect supervision of volunteers and other staff.

The Denver Museum of Natural History is entering into a large, new Space Science Initiative which will include the entire renovation and upgrade of the Planetarium Theater, and the development of new and creative shows as a part of a larger Space Science Visitor Experience. This initiative is in its early stages, and will have phased openings in 2001 and 2002. This $20 million project offers a great opportunity for the right candidate to take part in many new partnerships and program development to launch this Museum into the next century.

Applicants for either position should send resume and salary requirements to:

Denver Museum of Natural History
Personnel Department
2001 Colorado Boulevard
Denver, CO 80205
Please, no telephone calls.

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Regal Cinemas - IMAX
7132 Commercial Park Dr.
Knoxville, TN 37918
423-922-1123, ext 410
Fax: 423/925-9636
Regalimax@regalcinemas.com

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SHORTS

Casey shooting Turkish quake

In late August, a crew from **Graphic Films, Inc.**, flew to Turkey to film the aftermath of the devastating earthquake for ***Natural Disasters***. Consisting of director **George Casey**, cameraman **Sean Casey**, assistant cameraman **Steve Ford**, and production manager **Greg Eliason**, the crew will be in Turkey for ten days.

According to producer **Paul Novros**, the shoot is being funded by **National Geographic**, which is joining forces with Graphic to make the LF film, set for release in 2000.

BFI IMAX gets new operator

The **British Film Institute** has selected UK-based **NMSI Trading Ltd.** to handle operations and programming of the **BFI London IMAX Cinema** on the South Bank of the Thames in London, replacing **Ogden Entertainment** of New York, which oversaw the launch of the 477-seat theater in May.

NMSI is the commercial subsidiary of the **National Museum of Science and Industry**, which manages the UK's first LF theater, at the **National Museum of Photography, Film, and Television** in Bradford, and which will also manage the IMAX theater at the **Science Museum** in London, due to open next summer.

Ogden had won a competition last year for a ten-year management contract, contingent on all terms being settled by a certain date. When the date passed this spring without an agreement having been reached on a key provision, Ogden agreed to open and operate theater on a month-by-month basis while BFI looked for another operator. Both BFI and Ogden say that the switch was amicable and in the best interests of the BFI.

All theater staff members hired by Ogden were transferred to NMSI as of July 31, with the exception of **Mary Kaye Kennedy**, who was hired specifically for the opening, and whose contract expired on July 31.

Sunken Japanese sub on TV

NBC will air a National Geographic television special on the *I-52*, the WWII Japanese submarine that will be the subject of ***Secrets of the I-52***, an LF film produced by **Guy Zajonc Productions**, directed by **Kieth Merrill**, and photographed by **Jeff Simon** (*See "In Production," p. 11, and MaxImage! Nov. 1997, p. 1*). The show will be broadcast on Saturday, Sept. 11, at 8 p.m. An article on the sub and the efforts to salvage it will appear in the October issue of *National Geographic* magazine.

German auto museum makes short

In July, the **Auto & Technik Museums** in Sinsheim and Speyer, Germany, premiered ***Klassiker***, a short LF film that recaps the history of powered transportation from steam engines to Formula 1 racing cars. The film, shot entirely in Germany with a European crew, will be available for lease in 4- and 10-minute versions. An English-language version of the 4-minute cut will be screened in the **Big Shorts Film Festival** at the GSTA conference in New York.

This unusual motorcycle appears in Klassiker.

Discovery takes *Wings*

Discovery Pictures has announced that it has begun development of a new LF film project, ***Wings: History of Flight***, to be released in time for the 100th anniversary of the Wright Brothers' first flight in 2003. According to a company press release, the film will "put viewers in the cockpits of the world's greatest flying machines" examining the details of classic aircraft through archival footage and computer graphics. The film will also explore the physical principles of flight.

Discovery released a live action motion simulation film of the same name this summer, produced with **Iwerks Entertainment**. The ridefilm and the LF film are outgrowths of Discovery Channel's popular *Wings* documentary television series, which has also been spun off to a CD-ROM and a digital network, the Discovery Wings Channel.

BRC and nWave move

BRC Imagination Arts and **nWave Pictures** have both moved to new headquarters in the past month. Their new addresses are:

BRC Imagination Arts
2711 Winona Avenue
Burbank, CA 91504
Tel: 818-841-8084
Fax: 818-841-4996

nWave Pictures
3000 Olympic Blvd.
Santa Monica, CA 90404
Tel: 310-264-4268
Fax: 310-264-4271

Seen at SIGGRAPH

Marty Shindler reports seeing the following LF pros at the 1999 SIGGRAPH conference in Los Angeles in August:

Gulam Armasy from **Primesco Communications**; **Jini Dayaneni** of **L-Squared Entertainment**; **Ray Feeney** and his team from **RFX** and **Silicon Grail**; **Arish Fyzee**, director of ***Race for Atlantis***; **Charlotte Huggins** of **nWave Pictures**; **David Keighley**, **Gord Harris**, and **Hugh Murray** from **Imax Ltd.**; **Jeff Kleiser** and **Diana Walczak** of **Kleiser-Walczak Construction Co.**; **Jim Lynch** of **White Stone**; **Chris Reyna** and **Koji Ichihashi** of **Imagica**; writer/editor **Judy Rubin**; **Arthur Schwartzberg** and the team from **Xaos**; **Paul Sidlo** of **RezN.8**; **Susanne Simpson** of **Nova Large Format**; and **Louis Brill**, **Chris Holsey**, **Dennis Earl Moore**, **Ammiel Najar**, and **Drew Zelman**.

Marty apologizes to any other LFers he didn't see. It's hard to spot everyone when there are 43,000 other people milling around!